漫画人

JAPANESE POP CULTURE & LANGUAGE LEARNING

No. 22

MANGAJIN

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HITACHI

漫画人
MANGAJIN No. 22, December 1992

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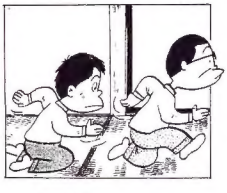
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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

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Editor's Note

It is only fitting that we include some survey results in this issue, since it spotlights the great researcher, George Fields. Fortunately, we have some results from our subscriber survey sent out with the last issue. The responses are still coming in, but we have tabulated a couple of hundred. We asked about the content of MANGAJIN and some recent changes we have made.

Here's what the readers said about *Calvin & Hobbes*, and U.S. comics with Japanese translations.

Like it, want more	14%
OK, but 2-3 pages enough	59%
OK, but change format	10%
Drop it	18%

We've added readings for all the kanji in the notes of *Calvin & Hobbes*, and it looks like we'll continue running this one for awhile.

Over 90% of the readers were in favor of giving Japanese vocabulary at the bottom of the feature story pages, so that's an easy decision. The next one is a tough call. We asked about the "translation only" format (used in this issue for *Toki no Mukōgawa*, p. 48). The readers said:

Like it, want more	22%
OK, but 7-8 pages enough	35%
OK, but fewer pages	12%
Drop it	31%

Thinking that adding pages might be the only way to please everybody, we then asked "If we add pages, what should they be?" The responses:

Add only manga	18%
Add mix of manga & feature	59%
Add feature only	22%

The types of feature material readers wanted to see were:

Outstanding ads/commercials	63%
Intermediate Japanese column	61%
"Outrageous" Japanese column	58%
Food, cooking & culture	58%
Column on TV/movies	54%
Information on new products	50%

That should give you a pretty good idea of what will be coming up in future issues.

Vaughan P. Simmons

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NIKU—Meat

SAI—Vegetables

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Letters to the Editor

MANGAJIN welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 6668, Marietta, GA 30065. Fax: 404-590-0890
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How to use MANGAJIN

In MANGAJIN No. 20 you asked about methods of reading MANGAJIN which prompted me to reflect on this.

When I receive my copy, I first flip through and then read the letters and classifieds. After that I generally read sequentially starting with the language lessons.

As I am studying the Japanese language, I attempt to read the Japanese in the comics first, then read your rōmaji for words I don't know and look at line 3 for the literal transliteration and finally the English colloquial equivalent. As you can see, the four line style suits me fine—please continue this.

MANGAJIN is the only magazine I can honestly say I read almost all of.

ZEN LOY
Sydney, Australia

We haven't had much response to our question about how readers were using MANGAJIN. Is anyone else out there? –Ed.

A Kanji Question

I have a question about two kanji that were used in the *Basic Japanese* lesson in MANGAJIN No. 19. On page 24, under "Greetings – *Hajimemashite*," you have 初めまして as the kanji/hiragana combination. On page 27, where the lady is introducing Sannomiya to her mother-in-law, the kanji/hiragana combination that is used is 始めまして. What is the purpose is of using two different kanji characters—is it a matter of Politeness Level?

JOHN T. KALENDA
Simi Valley, CA

To put it in the simplest terms, we made a mistake in transcription. If you look at p. 27 again, you will see that the manga artist used 初めまして, *which is the correct kanji in this case. Your question about why the different kanji is a good one, though, for the two kanji do indeed have different meanings. In general, the noun* 始め hajime *is used for the beginning/outset of an action, while* 初め hajime *is used for the start/beginning of a time frame (a year, a month, etc.) and for the meaning "the first (time)." So* 初めて hajimete *(from which the greeting* 初めまして *comes) means "for the first time," while* 始めて hajimete *is just a continuing form of the verb, meaning "[I] began/will begin [something] and. . ." – Ed.*

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3rd ANNUAL U.S.-JAPAN TRANSLATION CONTEST

This contest is open to anyone regardless of nationality, age, sex, or educational background. The purpose of the contest is to discover and nurture promising but unknown translators, and the only restriction is that applicants have not had their translation work published. It's sponsored by Babel, Inc. (one of the leading language service & cross-cultural communication companies in Japan), and supported by the Japanese Embassy in the U.S., American Embassy in Japan, the American Translator's Association, the Association of Teachers of Japanese, leading newspaper companies, etc.

The contest involves translation of a Japanese text of about 1,500 characters into English. Cash prizes will be awarded as follows:

1st Place:	(1 award)	$1,500, plus free trip to Japan
2nd Place:	(2 awards)	$500 each
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The text to be translated and all information necessary for applying (including application form) will be published in MANGAJIN No. 24.

MANGAJIN Reading Club

Tokyo MANGAJIN Readers:
Join this club and meet monthly to learn Japanese from the pages of MANGAJIN.

Each member chips in ¥4,000 to pay for a teacher and room rental, then the club spends one evening a month running a fine-tooth comb through the pages of MANGAJIN, pen and notebook in hand.

The MANGAJIN Reading Club is small and friendly, but highly motivated. New members are welcome to these informal, hard-working classes.

For more information call Mr. Moteki at 03-3479-4434 or fax him at 03-3479-5047

BLOOPERS

We'll send you a MANGAJIN T-shirt if we publish your language (Japanese or English) blooper.

Shitagi-shiitake

Despite having lived in Japan for two years, I have never acquired a taste for that ubiquitous drink known as *ocha*, though I do like certain other forms of tea that are available in Japan.

The other day I was explaining this to a Japanese friend and told her that I liked *oolong-cha, mugi-cha,* and *shitagi-cha.* At this she raised a quizzical eyebrow and asked what *shitagi-cha* was. I explained that it was a tea made from mushrooms, which I had enjoyed once in Nagano Prefecture.

My friend let out a great howl of laughter and informed me that the word was *shiitake* (椎茸). *Shitagi* (下着) is "underwear."

This friend, who is a Japanese teacher of English, had a good laugh, but now I'm now biding my time until she makes her next English blooper.

BOB JONES
Nagoya, Japan

English blooper

At a reception that we gave recently in our home, one of the Japanese who was leaving came up to me to thank me for the party and said: "The party was lovely and the food was absolutely presumptuous."

SALLY PABST
Nishinomiya, Japan

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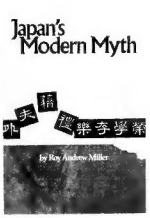

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BRAND NEWS

Innovative uses of the Japanese language in naming products and services

ゆとりっぷ
Yutorippu

Yutorippu is a combination of the Japanese word *yutori* ("leeway/latitude/the comfort of having more than is absolutely necessary") and the English word "trip," which comes out as *toripppu* in Japanese. It's the name given to a series of travel packages offered by *Kinki Nihon Tourist* (*Kinki* refers to a geographical area centering on Kyoto in Western Japan). The idea is that couples over 40, whose children have left home, now have some *yutori* in their lives and can enjoy a *toripppu* together.

40代からの	夫婦旅行	ゆとりっぷ
Yonjū-dai kara no	*Fūfu ryokō*	*Yutorippu*
From your 40's,	Travel for couples,	Yutorippu

Yutorippu, travel for couples from their 40's on.

Yutori is generally written in hiragana, but *toripppu*, being an "imported word," would normally be written in katakana. Writing the entire word in hiragana seems to give a more dignified image; or, you could say that katakana might seem too youngish/modern.

The ***Keshi Mouse*** from Union Chemical.

消しマウス
Keshi Mouse

Ordinary rubber erasers are called *keshi-gomu* in Japanese — *keshi* from the verb *kesu* ("erase/delete/rubout"), and *gomu*, meaning "rubber." Thanks in part to Mickey, the word "mouse" (*mausu*) is readily understood in Japanese, and the mouse-like shape of this correction tape dispenser suggested that *mausu* be substituted for *gomu*, creating a name that sounds like "Eraser Mouse." The similarity of *mausu* to the verb ending *–masu* makes this name even more memorable since it sounds like it's saying *keshimasu*, "(I) erase."

The *Keshi-mausu* has a 2-way action — you can correct a single letter or an entire line, and the shape makes it easy to see what you are correcting.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 6668, Marietta, GA 30065

An Interview with George Fields

Japan's consumer marketing guru

George Fields is a leading, some would say legendary, authority on Japanese consumer behavior. He is chairman of ASI Survey Research Group Japan, a company he helped establish in 1965. An Australian, Mr. Fields was born and educated in Japan through senior high school. Before bringing ASI to Japan, he was a senior manager in one of the largest research companies in Australia.

His books, ***From Bonsai to Levis*** *and* ***Gucci on the Ginza*** *are considered "must" reading for anyone interested in Japanese consumer culture. He has also written seven books in Japanese.*

MANGAJIN Editor and Publisher Vaughan Simmons had the good fortune to work for George Fields at ASI Market Research (as it was then called) back in the mid-1970s. In this article, Simmons finally gets to interview the man responsible for so many Japanese consumer interviews.

You said that when you first brought ASI to Japan, Japanese companies didn't think they needed market research. They had the attitude, "We're Japanese ourselves, so we know what the consumers are thinking." Has that changed?

There's been a dramatic change because starting around 1985, Itō-Yōkadō started using a kind of computerized inventory control in the 7-11 chain. All of a sudden Itō-Yōkadō shot up to number one in profits, way ahead of Daiei which had many, many more stores, in fact supermarkets. They did it because of their superior inventory control, and the result has been that the personal type of shopkeeping is disappearing.

The computer has norms, and if the product doesn't move according to norms, it's taken off the shelf—it doesn't matter how long you've known the supplier. There was suddenly a realization that unless you understood consumer needs, you were not going to get a second chance.

As a result, Ajinomoto, for example, which had about 3,000 products, has reduced that number to around 800 I think, and they're now making money.

There is no more guesswork involved, and there's been a tremendous shift, particularly amongst the managers and the *kachōs* who are on the firing line—who have to produce results. They suddenly realize that the only way they can produce results is having the right information.

I guess that's stiffening the competition for foreign companies.

Well, the foreign companies are in many cases a step ahead of the Japanese in what I call "consumer pull technology." In the United States there's been a much greater need to use advertising and promotions to pull the consumer into the store and toward your brand. In Japan all you had to do was secure shelf space. Getting that shelf space has been difficult for foreign companies because the Japanese distribution system had favored the locals, who have their long-standing personal contacts. Now, the convenience stores couldn't care less about personal contacts. They want products that move off the shelf, and foreign companies know how to pull the consumer in. I can't say the foreign companies have an advantage, but it's certainly much more of a level playing field than it used to be.

What are some of the foreign consumer brands that are successful now in Japan?

You hear a lot about the Schicks and the Coca-Colas and so on, but there are other brands that are doing well in Japan in niche markets, like Coach Leatherwear, for example. For the exporter, one percent of the Japanese market can give you a very nice profit. The idea that you've got to have a ten percent market share is ludicrous.

There's an interesting battle going on right now in the computer market. Many people have been writing about America's computer industry and how the Japanese are going to catch up and overtake; well, that hasn't happened, it's been the other way around. Compaq and Apple are doing very well here. Compaq has just launched its new line of products. They have substantial distribution

• guru = 導師/宗師 *dōshi/sōshō* • legendary = 伝説に名高い *densetsu ni nadakai* • "must" reading = 必読 *hitsudoku* • dramatic change = 劇的な変化 *gekiteki-na henka* • inventory control = 在庫管理 *zaiko kanri* • realization = (実状の)察し *(jitsujō no) sasshi* • guesswork = 当て推量 *atezuiryō* • be on the firing line = 最前線に立つ *saizensen ni tatsu* • stiffen the competition = 競争を激しくする *kyōsō o hageshiku suru* • shelf space = 陳列だなにおけるスペース *chinretsudana ni okeru supēsu* • level playing field = 平らな 競技場 *taira-na kyōgijō* • niche market = すき間市場 *sukima shijō* • ludicrous = とんでもない *tondemonai* • catch up = 追い付く *oitsuku* • overtake = 追い越す *oikosu* • substantial = 相当な *sōtō-na*

problems, but they have created quite a stir because they are able to offer machines at half the price of NEC. They may even be able to develop the home PC market which is way behind the United States in per capita ownership.

Mass brands are still more difficult in any country. The Japanese have not been very successful in cosmetics or other consumer items in the United States, and so why should it be the other way around? But in fact, if you look at the Western brands in Japan, some are far more successful in the consumer area than the Japanese brands.

So there's hope for the foreign marketer in Japan.

There's more than hope. I think opportunity is being lost because, as I mentioned, since 1985 there's been a shift in the social structure from a very feudalistic, if you like, industrial society—the *keiretsu* and all that—to an information society. The shift is really quite dramatic and it's shaking things up. The consumer is becoming much more knowledgeable, and price is now becoming a factor, which it wasn't just a few years ago.

Do you see any new trends in Japanese advertising, like comparative advertising, or Brand X type ads?

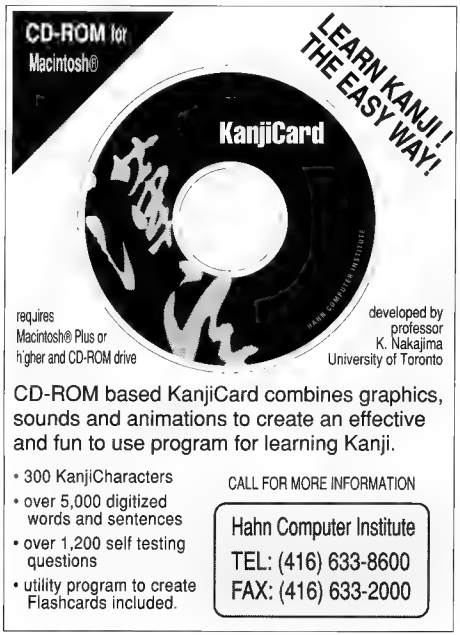
The current Compaq launch prompted NEC to come out with some very, very American-style comparative advertising saying, "Yes, it's cheaper, but you get what you pay for. We have all kinds of software and you'll lose out on all that if you buy a cheap Compaq."

General Motors did some ads comparing their cars to Nissan. Nissan of course, took the high stance because they're not threatened: "We are very honored to be chosen as a comparison, etc." But it's a very different story with Compaq and NEC because the personal computer market is so different—the price difference is so substantial whereas foreign cars don't have that price advantage.

In *Bonsai to Levis* you mention psycholinguist George Lambert's test involving the interpretation of made-up kanji characters—like a Rorshach test. You said that the Japanese respondents were invariably surprised to know that other Japanese interpret the characters differently from themselves. How pervasive do you think that attitude is among Japanese people—that one is representative of the entire race?

That's the "*Ware Ware Nihonjin*" Syndrome. Instead of saying "I think this" in a focus group discussion, they would say *ware ware Nihonjin wa* ("We

• per capita ownership = 人口一人当りの所有率 *jinkō hitoriatari no shoyū-ritsu* • feudalistic = 封建的な *hōkenteki-na* • shake things up = 物事を揺り動かす *monogoto o yuri-ugokasu* • comparative advertising = (他社製品との)比較広告 *(tasha seihin to no) hikaku kōkoku* • stance = 姿勢 *shisei* • be threatened = 危険を感じる *kiken o kanjiru* • be honored = 光栄に思う *kōei ni omou* • psycholinguist = 言語心理学者 *gengo-shinrigakusha* • invariably = 例外なしに *reigai nashi ni* • pervasive = 行き渡っている *iki-watatte-iru* • representative = 代表的存在 *daihyō-teki sonzai* • focus group discussion = グループインタビュー *gurūpu intabyū*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Japanese . . ."), as if they represented the whole Japanese race. That exists in people over age 50 I suppose, and even in the younger generation it's still there, to a large extent because of the uniformity of the educational system. There are some indications that education, tertiary education anyway, is beginning to change. Some universities, actually the weaker universities, are trying to develop a special character in their curriculum, like the United States. If you don't like math and you just like to write, then they would let you come to the university to learn writing. That has received a lot of publicity anyway.

Education is responsive to market needs, and let's face it, the market is the corporations. Because of the information society, the corporations' needs are changing rapidly, so the educational system will have to adapt. Of course it's going to be very slow.

So the answer to your question is, yes the Japanese still tend to think that they are homogenous, that they think alike and so on. That homogeneity hangup probably is the Achilles' heel, if you like, of Japan as it moves into the next century, because they've got to be able to cope with diversity now.

So it can be tricky for a foreign manager in Japan. His Japanese staff might have that attitude [that they represent the entire race]. What advice would you give to Western business people in that respect?

Well you listen to the consumer, of course, you don't listen to your staff. The Japanese, particularly the middle-aged staff, are the world's worst in advising their managers. They say, "Look, I'm Japanese, you're foreign, so I know the Japanese. How come you think you know better than I do?" It's an argument-stopper, but that's like an American saying, "I'm American so I know the American consumer." That's ludicrous, right? Time and time again, that sort of advice has been wrong.

We did a piece of research on Kentucky Fried Chicken, and everybody said "We have *kara-age* in Japan, so who needs Kentucky Fried Chicken?" It's one of the most successful franchises in Japan.

Your last two Japanese books dealt with the dangers of stereotypes and cultural myths, didn't they?

My previous book *Tono to Jūyaku* basically said that Japanese corporations must forsake the homogeneity hangup in order to survive; that in fact this is a myth that has really developed more in post-war Japan.

In the current one, *Nihon Kigyō no Kanchigai*, "Misapprehensions of Japa-

uniformity = 統一性 *tōitsu-sei* • tertiary education = 大学教育 *daigaku kyōiku* • curriculum = 教育課程 *kyōiku katei* • is responsive to = ～に敏感だ . . . *ni binkan da* • adapt = 適応する *tekiō suru* • homogeneous = 一様な *ichiyō-na* • hangup = コンプレックス *konpurekkusu* • Achilles heel = アキレス腱 *akiresuken* • 急所 *kyūsho* • cope with diversity = 多様性に適応する *tayō-sei ni tekiō suru* • in that respect = その点について *sono ten ni tsuite* • argument stopper = 議論を停止する発言 *giron o teishi suru hatsugen* • stereotype = 先入観 *sennyūkan* • forsake = 捨てる *suteru* • myth = 俗信 *zokushin* (lit. 神話 *shinwa*)

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•SPECIAL REPORT: 日々刻々変貌を継げる米国ビジネスのダイナミズムを、豊富なデータを駆使して浮き彫りにする保存版リポート
•HIGH-TECH SEEDS: 世界の最先端、アメリカ・ハイテック最前線を捕え"神秘"の世界を明らかにしていく。
•BUSINESS FLASH: 日米双方向的経済ニュースを、業界別・時系列的に整理満載。アメリカ社会のときの話題も織り込んだ必見コーナー
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nese Corporations," I've turned it around, and I'm really saying that stereotypes about American business are very dangerous for the Japanese as they go global. Their stereotypes of American business are based on General Motors and IBM in the 1970s. Now we're talking about Compaq and Apple—these are the growth companies even within the computer area.

I point out that the perceptions and concepts that drive Americans, and as a result American corporations, are changing. To see America as a stereotype as the Japanese do, will present serious problems if Japan wants to continue its growth, which of course at the moment has come to a grinding stop.

The book is about how to deal with Americans and Europeans now, without perceiving them in terms of stereotypes. Don't expect them to become Japanese when they work for a Japanese company because it ain't gonna happen.

We hear a lot in the mass media about the *shinjinrui* ("new species of man") and changing attitudes. Are things really changing?

I would say the most important change in Japan is not the *shinjinrui* but the women—there's a universality in that. The rapidly aging population is drawing women into the workforce. They only have an average of 1.53 kids—a very small number. Why do you think Nintendō has made more money than Matsushita this year? Because when you only have one or two kids, you spend more money on them. People spend ¥30,000 on a video game machine to please their kids. If you had five kids you wouldn't do that.

Women marry at age 26 on the average. That's very late—another reason for the low birthrate. It's not so much that they don't want to get married, it's the poor housing situation, and they also lose freedom—in the old system, anyway. So they stay in the market until 26 and then they have children, and now increasingly when the child starts going to kindergarten or primary school, they go back into the workforce again. That's very clearly evident in statistics.

Once they start going out to work, they are no longer the *kanai* or the *okusan* [traditional Japanese wife]. They are socially active, and they're the ones that in fact have sparked a lot of the travel boom and leisure boom. The basic change in attitude is coming from the female segment of the population.

In our next issue we have a short article about Japanese attitudes toward information and so I wanted to ask you about that. Of course we're generalizing, but how would you characterize Japanese business people's attitude toward information?

Well, again you have to draw a line around about age

• go global = 全世界的に活動していく *zensekai-teki ni katsudō shite iku* • perceptions = 認識 *ninshiki* • a grinding stop = 不本意な停止 *fuhon'i-na teishi* • deal with = 対応する *taiō suru* • ain't gonna happen = is not going to happen 絶対に起こらない *zettai ni okoranai* • universality = 普遍性 *fuhen-sei* • aging population = 高齢化社会 *kōrei-ka shakai* • draw into = 引き込む *hikikomu* • clearly evident in statistics = 統計にはっきり現われている *tōkei ni hakkiri arawarete-iru* • spark = 点火する *tenka suru* • female segment of the population = 人口の女性層 *jinkō no josei-sō* • generalize = 一般論を述べる *ippan-ron o noberu* • characterize = ～の特徴を述べる . . . *no tokuchō o noberu*

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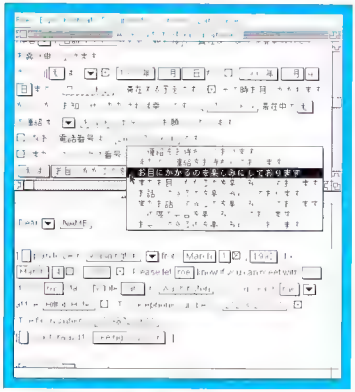

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fifty—basically the pre-computer and post-computer generations. Unfortunately a lot of the senior managers are still in the pre-computer mentality. I'm not talking about people in the high-tech area, of course.

As you know the word *jōhō* 情報 [generally translated as "information"] is written with kanji that mean *nasake ni mukuiru* 情けに報いる, "paying back an obligation or kindness." That ties in with the *senpai-kōhai* thing, *keiretsu*, and the personal relationships that are developed throughout your career. That's what Japan's business is all about. You ring up these guys and you get the information. So you don't pay for information; information is something that you, a senior manager, you should be able to get, because you have a network.

So it's much more personal.

Yes. It's a closed market and was very organized and controlled till fairly recently. Let's take the extreme case, and this is extreme, of the 20 or so insurance companies whose market share hasn't changed in 20 years. In the United States there are thousands of insurance companies and the market shares are unstable. Obviously there's a controlled market in Japan, and it's controlled by the Finance Ministry, basically.

So under those circumstances, consumer information has very little value. Who you know and how you manipulate is more important than information on the consumer. But as I say, it's breaking down because of internationalization and the computer—the computer means democratization. An ordinary young employee who is computer literate might know more about the performance of the company than the president.

There are barriers to doing business, invisible barriers, if you like, which are not deliberately constructed, but result more from customs and circles that one cannot penetrate. But with the information society those barriers are less important. Direct marketers, for example, are doing very well, because they have direct access to the consumer. In this current period direct mail marketers have increased their business while everyone else is down. That's a classical example of a shift in power structure where marketers who know how to reach the consumer directly are beginning to clobber those guys who were succeeding before by manipulating the market. There's been a tremendous power shift.

If you would like to see George Fields in action, he is currently the host of "Power Talk," a business talk show on TBS, (Tokyo) channel 6, Sunday mornings.

漫

• that's what . . . is all about = それが . . . の本質だ *sore ga . . . no honshitsu da* • ring up = 電話する *denwa suru* • is organized = 組織立っている *soshikidatte-iru* • extreme case = 極端な例 *kyokutan-na rei* • unstable = 不安定 *fuantei* • manipulate = あやつる *ayatsuru* • democratization = 民主化 *minshu-ka* • computer literate = コンピューターのことが分かる *konpyūtā no koto ga wakaru* • deliberately = 故意に *koi ni* • a classical example = 規範的な例 *kihanteki-na rei* • clobber = 打ちのめす *uchinomesu*

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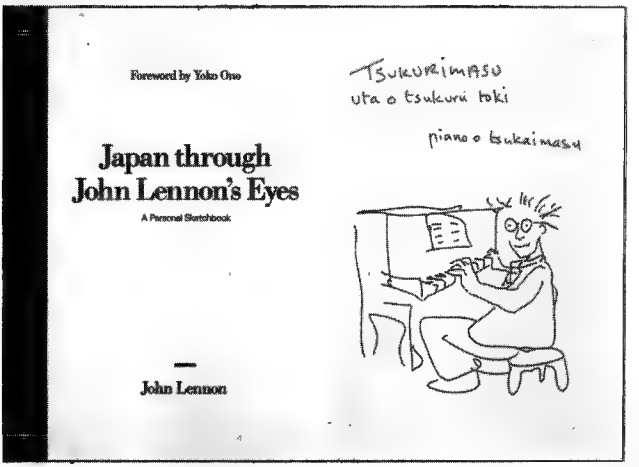

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What a Clinton Presidency Means for U.S.-Japan Relations

People on both sides of the Pacific are busy speculating about how Bill Clinton's victory will affect world affairs. How will Clinton handle U.S. relations with its "most important ally?" What is the Clinton vision of "the new world order" vis-a-vis Japan? And how will Clinton's appointments affect U.S.-Japan relations? The tenor of the Clinton-Gore campaign and current state of the bilateral relationship offer some hints about what is to come.

• Trade Will Be A "Front Burner" Issue. The question is not if but how Clinton will try to manage U.S. trade practices in order to help the U.S. regain its competitiveness. Clinton's position on trade will likely be somewhere between Ross Perot (close government management of trade) and George Bush (classical Adam Smith "free hand of the marketplace" economic ideology).

Bill Clinton's policies as Governor of Arkansas and the tone of his campaign suggest that he is guided more by economic pragmatism than theory. He is likely to move toward the Japanese economic model in which interventionist government actively encourages and supports international trade.

Although the U.S. government approach to trade in the past has been characterized by a laissez-faire attitude, there are some notable exceptions. In 1986 the Reagan administration pushed Japan to sign a bilateral agreement that opened Japan to foreign essentially American—chipmakers. The U.S. government has also changed its thinking on some aspects of antitrust legislation, allowing American companies to form partnerships for research. Government split the cost with industry for "Sematech" — the consortium set up in 1987 to improve manufacturing technology. U.S. and Japanese analysts agree that this kind of de-facto "industrial policy" has provided a big boost to U.S. competitiveness.

Although both Republican presidents said they opposed government trade and investment policies aimed at nurturing specific industries, officials in the computer chip business agree that such policies have turned the industry around. American semiconductor makers facing disaster at the hands of Japanese competition six years ago are expected to pass or at least tie the Japanese in global market share for 1992. Overall, though, there still seems to be a lack of any coherent national economic strategy.

Clinton's proposed Economic Security Council, would coordinate national and international economic policy. The Clinton White House breaks new ground here by redefining "national security" to include competitiveness and the economic well-being of the country. The plan includes identifying strategic industries, protection of property rights, particularly in areas related to national defense (i.e., high speed computer chips; aerospace) and creation of high value-added jobs.

To coordinate this council, Clinton is also likely to appoint a cabinet-level policy czar to coordinate trade and competitiveness issues for the U.S. Under the current system more than a dozen executive branch agencies and Senate and House committees and the sub-committees seem to have resulted in "too many cooks spoiling the broth."

It is certain that Clinton's trade czar will have much easier access to the new President. Despite Bush's comments in the third Presidential debate, it is questionable that Ambassador Carla Hills was ever part of the Bush inner circle.

Some political and trade terms to help balance your vocabulary deficit

- speculate = 推測をする *suisoku o suru*
- new world order vis-a-vis Japan = 日本と相対した「新世界秩序」 *Nihon to aitai shita "shin sekai chitsujo"*
- tenor = 方針 *hoshin*
- bilateral relationship = 2国間関係 *nikoku-kan kankei*
- front-burner issue = 最重要課題 *saijuyō kadai*
- government management of trade = 政府による貿易管理 *seifu ni yoru bōeki kanri*
- "free hand of the marketplace" economic ideology = 「市場の自由意思にまかせる」という経済理念 *"shijō no jiyū ishi ni makaseru" to iu keizai rinen*
- pragmatism = 現実主義 *genjitsu shugi*
- interventionist = (政府が企業に)干渉的 *(seifu ga kigyō ni) kanshō-teki*
- laissez-faire = 無干渉主義 (政策) *mukanshō shugi (seisaku)*
- consortium = 資本合同 *shuhon gōdo*
- de-facto industrial policy = 事実質的「産業政策」 *jisshitsu-teki "sangyō seisaku"*
- nurture = 発達を促進する *hattatsu o sokushin suru*
- turned the industry around = (産業を)好転させた *(sangyo o) kōten saseta*
- coherent national economic strategy = 一貫した全国の経済戦略 *ikkan shita zenkoku no keizai senryaku*
- Clinton's proposed Economic Security Council = クリントンが提案した経済安全保障理事会 *Kurinton ga teian shita keizai anzen-hoshō rijikai*
- strategic industries = 戦略的産業 *senryaku-teki sangyō*
- high value-added jobs = 高付加価値のある職業 *kō fukakachi no aru sangyō*
- czar = 第一人者 *dai-ichininsha*
- too many cooks spoil the broth = 船頭多くして船山に上がる *sendō ōku shite, fune yama ni agaru*
- Bush inner circle = ブッシュ側近 *Busshu sokkin*

For Ambassador to Japan, veteran trade negotiator Glen Fukushima seems to be at the top of the list. This would give the U.S. an ambassador who speaks the language and truly understands the Japanese—and someone who could be counted upon to aggressively represent U.S. trade interests. Mr. Fukushima would also bring to the post genuine insights into the inner workings of Japan's political machinery. The U.S. could have a mid-field seat from which to formulate its Japan options ahead of time, instead of reacting from an end zone view.

Clinton has said that "good foreign policy is good domestic policy," indicating that trade strategy will be directly linked to domestic needs. If Clinton successfully initiates domestic policies to increase the U.S. savings rate and to address the budget deficit, he will have much more credibility with Japan.

• NAFTA Will Grow In Importance

Understandably, the tone of campaign rhetoric about the North American Free Trade Agreement (NAFTA) was focused on jobs and the domestic economy. From the U.S. perspective, NAFTA is an almost involuntary

- aggressively = 積極的に/攻撃的に *sekkyoku-teki ni/kōgeki-teki ni*
- political machinery = 政治機関 *seiji kikan*
- mid-field seat = (フットボール等の) 特等席 (最も見晴らしのよい席) *(futtobōru nado no) tokutō-seki (mottomo miharashi no yoi seki)*
- end-zone view = 最も視界の狭い角度からの眺め *mottomo shikai no semai kakudo kara no nagame*
- domestic policies = 国内政策 *kokunai seisaku*
- trade strategy = 貿易戦略 *bōeki senryaku*
- increase the savings rate = 貯蓄率を引き上げる *chochiku-ritsu o hikiageru*
- credibility = 信ぴょう性 *shinpyōsei*
- NAFTA (North American Free Trade Agreement) = 北米自由貿易協定 *Hokubei Jiyū Bōeki Kyōtei* (米国, カナダ, メキシコ間の協定)
- perspective = 見解 *kenkai*

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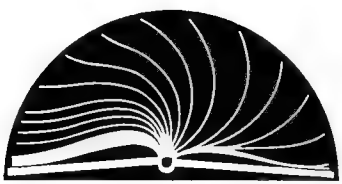

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response to the dynamism of Japan's economy as well as to the integration of the European Community.

Many leading Japanese view NAFTA as somewhat akin to the ploy of "pulling the wagons in a circle" from the old westerns they still watch. For example, in late October 1992, although Prime Minister Miyazawa Kiichi said he didn't expect NAFTA to be "inward-looking," he did voice his fears about not creating a protectionist "fortress" against free trade.

It seems likely that Clinton will use NAFTA in bargaining with the Japanese. For the Japanese, it will be difficult to speak with much credibility about open markets when Japan's trade surplus is predicted to soar to $120 billion for 1992.

Now that the election is over, the tensions over trade will likely increase. At a minimum, a Clinton administration is much more likely to press for reciprocity in trade, elimination of anti-competitive practices by the Japanese, and achievement of specific trade balance objectives. If Clinton's trade team has clearly defined trade objectives, NAFTA may provide both carrot and stick. The carrot would be more access to the entire North American market, including continuing accessibility to low wage rate *maquiladora* plants. The stick would be the threat of withdrawal of trade advantages, or the possibility of sanctions based on the lack of reciprocity. Complicating the issue further will be the fact that when NAFTA is enacted, the U.S. and Japan will not be able to bargain bilaterally as they have in the past.

• U.S.-Japan Cooperation on China Will Increase. In terms of strategic significance, few issues loom more important than what is euphemistically referred to as "the China problem." Even as much of the world has tilted toward democratic institutions, China's resistance to reform creates uncertainty and instability for both the U.S. and all of Asia, including Japan.

Clinton's lack of China expertise will be a disadvantage. As Ross Perot liked to

(continued on page 20)

- involuntary response = 強いられた対応 *shiirareta taiō*
- dynamism = 活動/精力 *katsudō/seiryoku*
- ploy = 策略 *sakuryaku*
- pulling the wagons in a circle = 防衛体制をしく *bōei taisei o shiku*
- a protectionist fortress = 保護貿易主義の砦 *hogo bōeki shugi no toride*
- reciprocity in trade = 貿易における互恵主義 *bōeki ni okeru gokei shugi*
- anti-competetive practices = 反競争活動 *han-kyōsō katsudō*
- carrot and stick = あめと鞭 *ame to muchi*
- sanctions = 制裁 *seisai*
- euphemistically referred to as = 婉曲に言えば *enkyoku ni ieba*
- democratic institutions = 民主的機関 *minshuteki kikan*

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Sarari-kun

サラリ君

西村 宗

by Nishimura Sō

1

Sarari-kun & Wife: クリントン オメデトー!
Kurinton omedetō!
Clinton congratulations
"Congratulations, Clinton!" (PL2)

- *omedetō* is a congratulatory greeting used for a wide variety of joyful/auspicious occasions, including birthdays, New Year's, times of significant personal achievements, and political campaign victories. The greeting is derived from the adjective *medetai*, "joyous/auspicious/happy (event)." The complete, more formal expression is *Omedetō gozaimasu*.

2

Sarari-kun & Wife: 団塊の 世代 バンザーイ!
Dankai no sedai banza—i!
baby boom generation hurray
"Hurray for the baby boom generation!" (PL2)

- *dankai* basically means "lump/mass" and *sedai* means "generation," so *dankai no sedai* is literally something like "the lump generation" — presumably referring to the "lump" that appeared on population charts as a result of the baby boom. The words ベビーブーム *bebii būmu* (from English "baby boom") and ベビーブーマー *bebii būmā* ("baby boomer") are also commonly used in Japanese.

3

Grandma: わたし に も ひと言
Watashi ni mo hitokoto
I/me to also one word
"Permit me to say a word, too." (PL2)

- in this usage *ni* implies a verb at the end of the sentence like *iwasete*, the *-te* form of *iwaseru* ("cause/allow [me] to say") from *iu* ("say"). The particle *ni* indicates that the action is done to/toward/for the speaker, and *mo* means "too/also."
- *hito-* is a prefix meaning "one/a single," as in the generic counter series *hitotsu* ("one [item]"), *futatsu* ("two [items]"), *mittsu* ("three [items]"), *yotsu* ("four [items]"), *itsutsu* ("five [items]"), etc. Written with the kanji 言, *koto* means "word/thing to say."

4

Grandma: サンキュー ブッシュ!
Sankyū Busshu
thank you Bush
"Thank you, Bush." (PL2)

- in this case Grandma uses the katakana rendering of English "thank you" simply because she imagines herself to be speaking to an American, but *sankyū* is also widely used among Japanese as an informal expression of gratitude, especially by young people. Non-native speakers should generally restrict their use of *sankyū* (pronounced Japanese style) to situations where they know they can use PL2 expressions, such as among friends/close acquaintances.

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(continued from page 18)

point out, running the corner grocery store is inadequate preparation for running Wal-Mart, and running Arkansas hardly prepares Clinton to deal with the complexity of the China problem.

The first strategic issue is: how can the U.S. and Japan integrate China into the community of nations? Here, at least, Japan and the U.S. should act much more in concert with one another. The continuing isolation of China could lead to destabilization. China could undermine world peace by transshipping Russian technology or Chinese armament to countries that are hostile to U.S. intentions, for example.

Japan is also concerned that political upheaval in China would erode Japanese investment opportunity and stunt the developing capitalism in China's populous coastal areas. Moreover, an unstable China could eventually lead to mass emigration. The specter of boatloads of Chinese refugees heading east across the Sea of Japan or the East China Sea makes the problems presented by Vietnamese and Cambodian boat people pale by comparison. That possibility makes Japan very uneasy.

Throughout the campaign, both Clinton and Perot exhorted Americans, "We can do better." Most people, including the Japanese, seem to agree. To that end, we can hope that Clinton will demand fairness in trade, but in a way that does not insult Japan by demanding it be more like us. It would be nice if he could provide a clear foreign policy and trade agenda for managing the bilateral relationship. He might even try to clean up government practices so that decision making occurs based on what is right for the nation, not by what flows from the checkbooks of Japanese lobbyists. And it wouldn't hurt if he had a definable vision of America in the new world order.

Beginning January 20th, people in Japan and in the U.S. will be eager for Clinton to begin in earnest on these formidable tasks.

Dr. Timothy Serey is a Professor of Management at Northern Kentucky University, and a Fellow of The Japan Studies Institute.

漫

- inadequate preparation = 不充分な準備 *fujūbun-na junbi*
- Wal-Mart = ウォルマート (マート = ストア) 米国19州、約650の店舗を展開する大手ディスカウントストアのチェーン *Beikoku jūkyū-shu ni yaku roppyaku no tenpo o tenkai suru ōte disukaunto sutoa no chēn*
- community of nations = 国際社会 *kokusai shakai*
- in concert with = お互いに協力して *otagai ni kyōryoku shite*
- political upheaval = 政治的変動 *seijiteki hendō*
- stunt = 成長を阻止する *seichō o soshi suru*
- mass emigration = 大量移民 *tairyō imin*
- specter = 望ましくない見通し/恐れ *nozomashikunai mitōshi/osore*
- exhort = 熱心に説く *nesshin ni toku*
- lobbyists = ロビイスト *robiisuto*
- a definable vision = はっきりした展望 *teigi suru ni atai suru kenkai*

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Death March on Mount Hakkōda

In 1902 the Japanese army undertook a disastrous winter training exercise in which nearly a whole company of men lost their lives. This exercise is the basis for the documentary novel *Death March on Mount Hakkōda*. The author, Jirō Nitta, was an award–winning Japanese writer who remained popular until his death in 1980. In *Death March*, Nitta has woven fictional details and characterizations around a framework of actual facts and real people to create a moving story of human tragedy.

Set in the northernmost part of Honshu, Japan's main island, the story develops against a background of mounting national tension stemming from the increasing probability of war with Russia over intended spheres of influence. The Japanese military leaders realize that their troops must be trained to fight in the cold and that usable supply routes would have to be developed through harsh winter terrain should the Russians manage to cut off established roads. They recommend an exercise to see how feasible such routes would be and how well Japanese soldiers could perform under adverse winter conditions. The exercise would also provide valuable data concerning equipment needs and workable winter survival techniques. Two regiments, the 5th and the 31st, are left on their own to work out plans for a winter trek across the formidable Mount Hakkōda.

Historically, the two groups undertook completely separate exercises on the mountain, but in the novelized version they make preparations at the same time and begin their fateful marches from opposite sides, intending to meet each other somewhere along the way. The 31st plans well, sending a platoon of 38 men, and wisely utilizing local guides to help them move. The 5th, however, sends a much larger group and is hampered by the lack of a clear command chain and foolish decisions by the ranking officer, who is supposed to act only as an observer. The men of the 5th are caught in a terrible storm, and 199 of the 210 soldiers sent freeze to death as they wander, lost, about the blizzard-swept mountain. The 31st regiment survives the march and discovers some of the frozen corpses of the 5th along the way.

Although it was well known that 199 men actually died on the Hakkōda exercise, the Japanese authorities at the time suppressed many of the details to keep the nation unified behind the military. Nitta researched his book carefully and utilized reliable sources wherever possible to get a solid understanding of what really happened. He based his account for the most part on facts, but used his discretion and literary license freely to help tell the story and make his point. Since the publication of the original Japanese novel in 1971, new information regarding the march has surfaced, revealing facts often contrary to Nitta's account. It is also known that he altered or ignored some of the facts that he was aware of, but his intention never was to make the novel historically accurate. He simply wanted to use the factual story as a basis for a heart-rending tale that casts a critical eye on current Japanese society.

Nitta uses the rigid structure of the military as a parallel to Japan's vertical society. The story of the Hakkōda death march shows how powerless even competent people can be when their own ideas and intended actions conflict with the notions of superiors. Japanese society depends on group cohesion and unity, with the people at the top often making the decisions and everyone else being forced by societal pressure

(continued on page 24)

Jirō Nitta.
Translated by James Westerhoven.
Berkeley: Stone Bridge Press, 1992.
204 pages, $10.95 (paper).

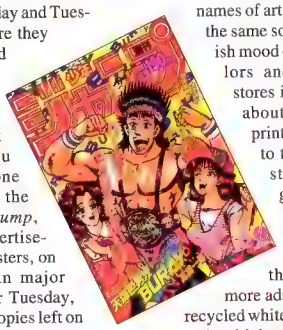
週刊少年ジャンプ

Weekly Boys' Jump

With a circulation of five million, it's one of the world's best-selling weekly magazines.

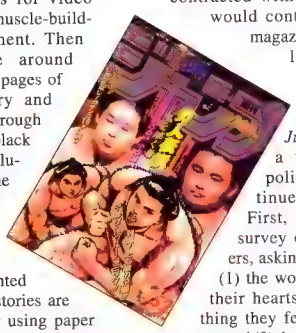
by Frederik L. Schodt

Of all the manga magazines in Japan, *Shūkan Shonen Janpu* 週刊少年ジャンプ ("Weekly Boys' Jump") is the hardest to ignore. Huge stacks of it are piled in front of newsstands and kiosks every Monday and Tuesday, and from there they are carried by hand to schools, offices, factories, coffee shops, and homes throughout the land. If you don't see someone actually reading the *Weekly Boys' Jump*, you will see advertisements for it on posters, on television, and in major newspapers. After Tuesday, you will also see copies left on subway luggage racks, stuffed in trash cans, or piled up outside houses waiting to be collected for recycling.



Weekly Boys' Jump is not only the best-selling manga magazine in Japan; with a circulation of over 5 million, it is one of the best-selling weekly magazines of any type in the world (in the United States, with a population twice that of Japan, *Time* magazine has a circulation of only around 4 million). But it is not just the circulation of *Jump* that is big. Like other major boys' manga weeklies, it is the size and shape of a large city's telephone book. Square-backed and bound with both staples and glue, it usually has around four hundred and twenty pages.

The typical *Jump* cover is a full color explosion of popular characters, names of artists, and titles of stories—the same sort of hyperactive and garish mood one finds in pachinko parlors and discount electronics stores in Japan. Inside, there are about eight full color pages printed on slick paper, devoted to the first pages of the lead story and ads for video games and muscle-building equipment. Then there are around thirty-two pages of the lead story and more ads, printed on rough recycled white paper with black and red ink to create an illusion of color. The rest of the magazine, which contains between seventeen and eighteen serialized or concluding stories, is all recycled rough paper printed in monochrome, but the stories are visually differentiated by using paper tinted in different shades, and by using different colored inks.



In physical structure, the *Weekly Boys' Jump* differs little from other weekly boys' manga magazines, but its popularity puts them all to shame, as it outsells them by a factor of three or more. It was designed for late elementary and junior high school boys, but in reality it is now read by middle-aged businessmen as well.

What is the secret of *Jump*'s success? The fat, weekly boys' manga format was pioneered by *Shōnen Magazine* and *Shōnen Sunday* in 1959, and *Jump* did not appear until 1968. Unable to attract the most popular artists, it instead located newer, younger ones, helped them develop their own identity, and contracted with them so they would continue with the magazine, even if they later became successful.

In addition, *Weekly Boys' Jump* established a firm editorial policy which continues to this day. First, it conducted a survey of young readers, asking them to name (1) the word that warmed their hearts most, (2) the thing they felt most important, and (3) the thing that made them happiest. The answers were *yūjō* (友情, "friendship"), *doryoku* (努力, "effort/perseverance"), and *shōri* (勝利,"winning/victory"). These three words then became the criteria for se-

lecting all stories, whether adventure or gags. As the editor-in-chief, Gotō Hiroyuki, once commented in a June 12, 1990 article in the news magazine *Aera*, "Children know they're equal in terms of rights, but not ability. Out of ten children, perhaps one will excel in both sports and study, and one will have no interest in either. The remaining eight just want to do better in study or sports. They are the ones we're targeting, and the three words reflect their positive, optimistic outlook. At *Shōnen Jump* we don't believe in the esthetics of defeat."

This has proved a phenomenally successful formula. A steady stream of hits such as "Dr. Slump," "Cat's Eye," *"Kinnikuman"* ("Muscle Man"), and "Dragon Ball" have poured forth from the magazine over the years, triggering national fads, and generating millions of dollars in profit. The weekly *Jump* retails for an awesomely inexpensive 200 yen (US$1.60), and probably just breaks even; the real profits are made from sales of paperback compilations of the serialized stories, animation rights, licensing of toys, etc.

Among the stories currently running in *Jump* are campus love comedies, a basketball adventure, a baseball comedy, a soccer tale, and assorted fantasy and gag strips. The editorial staff keeps a close watch on the popularity of the stories. Each issue contains a reader-response card surveying preferences in stories, artists, and characters. A story that gets low ratings for ten weeks in a row is history. If the ratings stay high, however, it can run indefinitely. Old standbys like Akimoto Osamu's *"Kochira Katsushika-ku Kameari Kōen-mae Hasshutsujo"* ("This is the Police Station in Front of Kameari Park in Katsushika Ward") or Toriyama Akira's "Dragon Ball" have been running for years.

Not all the material in the *Weekly Boys' Jump* is pure entertainment. Aware of the enormous influence their magazine has on young people in Japan, Shūeisha, the publisher, has recently undertaken what is usually the kiss of death in comics, and started including educational material. Since early this year, the magazine has featured illustrated stories about scientists around the world who have won Nobel prizes.

Having found a winning formula, Shūeisha did not hesitate to exploit it. *Weekly Boys' Jump* is now accompanied by the weekly *Young Jump*, a biweekly targeting an older audience of males, *Business Jump*, the comic "For Business Boys," and *Gekkan Shōnen Jump* ("Monthly Boys' Jump"), a 650-page monster magazine which currently serializes, among other things, a manga version of Magic Johnson and the LA Lakers' story, authorized by the NBA.

Frederick L. Schodt, author, translator, and regular contributor to MANGAJIN, operates out of San Francisco.

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(continued from page 21)

to go along. While this leads to oneness in purpose and action, it can also stifle creativity and needed criticism.

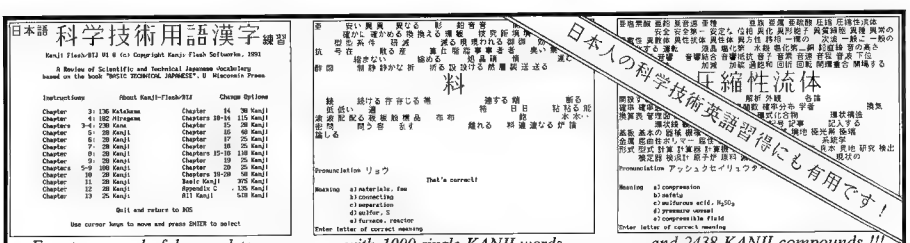
The old Japanese class system, while virtually extinct today, is also viewed critically by Nitta. Born into a lower-class samurai family himself, he frowns upon the concept that the rank of a person's birth determines status and competence. The official leader of the 5th regiment's company, Captain Kanda, made his way up the military ranks through the training corps and hard work instead of taking the usual channels available only to the higher classes. He feels some self-consciousness in this, and even though well known as a capable soldier, is looked upon with condescension and a bit of distrust by some of his superiors. Had Kanda had the full confidence of the higher ranking officers or more trust in himself, he might have been able to get his company through the difficult march with little or no loss of life. In the end, his own human weakness proves fatal for him and his men.

Nitta himself was a trained meteorologist, and describes the terrible winter conditions and the systematic breakdown and freezing of the men with clear images and sharp detail, and James Westerhoven provides a flowing and very readable translation. There are only a few things mentioned that the Western reader may not be familiar with, such as Japanese "rice cakes" (blocks of pounded rice known in Japanese as *mochi*), or the old Japanese occupation of charcoal–making, called *sumiyaki* and referred to as "charcoal burning" in the book. The Japanese version naturally uses different levels of speech to establish such feelings as deference and condescension, subtleties that are important to the story but do not translate well into English. Again, Westerhoven has done a good job of conveying the feel of these conversations by simple explanation.

The novel ends with an author's comments section, which outlines the aftermath of the disaster and informs the reader about the subsequent lives of the survivors. The real names of the characters are provided and some of the actual facts explained. The English edition also includes a short historical background and a helpful map, as well as an informative translator's afterword that, among other things, accounts for differences between the real facts and the novel.

The popularity of *Death March* in Japan led to a successful movie in 1977. The novel's English translation is an engrossing and moving work which can be read as a simple work of fact–based fiction or used to provide some insight into Japanese society. While that society has certainly changed since the novel's first publication 21 years ago, the subtle criticisms the book levels are often still valid. The story is by its nature rather dark, but *Death March on Mount Hakkōda* provides enjoyable reading, even more so for those with an interest in Japan.

Benjamin Beishline is a free-lance writer and new contributor to MANGAJIN.



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Running Japanese Software on the American Computer

by Jim Caldwell and Hotei Toshiya

Ever since computers entered the realm of international communication, people have looked for ways to ease the inherent problems of using software written for people speaking other languages. Given Japan's complex writing system, getting Japanese programs to run on U.S. computers proved to be an especially challenging task. Recently, however, two operating systems — Kanji386/AX and DOS/V — have been developed to allow users to run Japanese software on their American PCs. If you just want to have Japanese text editing capability, there are other options that are easier and cheaper, but if you want to run actual Japanese software, these operating systems provide a solution.

Two major problems arise in designing an operating system to run Japanese software on U.S. computers: the size of the Japanese writing system, and the lack of a uniform design for computers in the Japanese market. Compared to the English alphabet, the Japanese system is enormous. Considering that four alphabets are used in Japanese, including the monstrous kanji alphabet (7,000 kanji are typically available on Japanese computers), it's not surprising that computers in Japan don't handle these characters the same way that U.S. computers handle the English alphabet. While U.S. operating systems handle each English alphabet character in a single byte, the Japanese alphabet has been coded into the computer using two bytes per character (commonly known as the DBCS, or double-byte character set). On Japanese computers, these characters are stored in a chip on the logic board; on U.S. machines, the Japanese characters must be loaded from the operating system into active memory. This leads to significant problems in switching between the two languages.

The other problem is the lack of a common standard in the Japanese computer industry. In the U.S. market, IBM pioneered the personal computer industry. When other computer manufacturers sought to enter the market, they were forced to conform to the IBM design to satisfy the demands of consumers. The creation of this standard computer platform allowed users to run the same software on any computer, regardless of the manufacturer. This, however, has not been the case in Japan. There are currently five basic software standards for Japanese PCs: NEC (called "the IBM of Japan," with 60% of the market), AX (created by about 650 of NEC's competitors to topple its market dominance), DOS/V, Fujitsu and Toshiba. Clearly, this confusion within the Japanese market makes it difficult to adapt Japanese software for U.S. computers.

Kanji386/AX and DOS/V are the two major operating systems that allow users to run Japanese programs on their American PCs. Kanji386/AX, designed by Microsoft, Sanyo and Pacific Software Publishing Corporation, runs software designed for AX computers in Japan. It comes with an English manual, is supported in the U.S. by Pacific Software Publishing and its resellers, and offers regular upgrades. Coming soon is Kanji386/AX/V, which will also run IBM DOS/V programs.

There are four versions of DOS/V available, including IBM, Compaq, Digital Research and Microsoft. Early versions of DOS/V imported from Japan required special Japanese keyboards, monitors, printers and BIOS chips (BIOS is the software interface with the hardware). From Version 5.02 on, however, DOS/V allows the user to choose which keyboard, printer type and CPU will be used, within limits. It still has no English manual and no U.S. support. Also, IBM is coming out with DOS/V/AX, which will also run AX software.

Since the formation of the AX consortium, NEC has lost some of its PC market share. The AX standard is gaining popularity because it works across platforms. The AX system is sold mainly to corporate users, while DOS/V is sold mainly to end users. As of November, 1992 about 460,000 copies of the AX system and 120,000 copies of DOS/V have been sold. Kanji386/AX and IBM DOS/V 5.02 will configure themselves to work with normal software interface chips used in either North America or Japan. IBM's Version 5.02 will support PC/AT computers with VGA (640x480) or XGA (1024x768) monitors, a U.S. 101-key or a Japanese keyboard, and an Epson 24-pin, an IBM Proprinter or a Japanese Kanji printer, but no non-Japanese Laser Printers. Kanji386/AX can be configured for US or Japanese VGA monitors, keyboards, and 386 or better computers. Both can run MS Windows 3.0J, of which 240,000 units have been sold. Windows 3.1J may be out in March 1993.

One important point to consider is the lack of true compatibility between the two systems. Software written for one will not yet run on the other. For example, a program written for DOS/V will

(continued on page 47)

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Calvin and Hobbes

by Watterson

1

Calvin: "Why can't I stay up late? You guys can!"
なぜ私はできない 夜更かしする あんたたちはできる

➔ なんで 僕 も 遅く まで 起きてちゃいけない の？ パパたち は いい のに。
Nande boku mo osoku made okitecha ikenai no Papa-tachi wa ii no ni.
why I also late until may not stay up (explan.) Papa (plural) as-for is OK even though

- stay up late は、熟語で「夜更かしする」
- you guys は、親しい人達に対する呼びかけ。"Guys" はもともと男性を指したがスラング，特に子供の間では，性別を問わず使われる．

2

Calvin: "It's not fair!"
フェア（公平）じゃないよ！

➔ 不公平 だ よ！
Fukōhei da yo
unfairness is (emph.)

- 子供が不平を言う時によく使う。

3

Dad: "The world isn't fair, Calvin!"

➔ 世の中 は 不公平 なん だ よ、カルヴィン。
Yo no naka wa fukōhei nan da yo, Karuvin.
world as-for unfairness (explan.) is (emph.) Calvin

- The world とは、「世の中」という総称になる。

4

Calvin: "I know, but why isn't it ever unfair in my favor?"
知っている でもなぜけっして不公平にならないの 自分が有利なように

➔ わかってるけど さ。なんで 僕 が 得する ように 不公平 にならないの？
Wakatteru kedo sa. Nande boku ga toku suru yō ni fukōhei ni naranai no?
understand but (emph) why I (subj.)will benefit way/so that unfairness (why) doesn't become ?

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I TOLD YOU I'M NOT SICK! WHAT'S THAT? WILL IT HURT?
IT'S A TONGUE DEPRESSOR. IT WON'T HURT AT ALL.
WHAT'S THAT? WILL IT HURT?
IT'S A STETHOSCOPE. IT WON'T HURT AT ALL.
WHAT'S THAT? WILL IT HURT?
IT'S A CATTLE PROD. IT HURTS A LITTLE LESS THAN A BRANDING IRON.
LITTLE KIDS HAVE NO SENSE OF HUMOR.
WATTERSON

1 2 3 4

1

Calvin: "I told you I'm not sick! What's that? Will it hurt?"
あなたに...と言った 僕は病気じゃない それは何？ 痛い？

➔ 病気じゃない って 言った じゃない！ 何 それ？ 痛い の？
Byōki ja nai tte itta ja nai! Nani sore? Itai no?
not sick (quote) said didn't (I) what that hurt (explan.)

Doctor: "It's a tongue depressor. It won't hurt at all."
舌を押えるもの 全然痛くない

➔ これ で 舌 を 押える ん だ。ちっとも 痛くない から ね。
Kore de shita o osaeru n da. Chittomo itakunai kara ne.
this with tongue (obj.) press down (explan.) is even slightly won't hurt because (emph.)

- hurt は、「傷つける」という他動詞と、「痛む」という自動詞がある。この場合は道具を使うことによって自分が痛みを感じるか、という意味。
- depressor は、押える道具という意味。

2

Calvin: "What's that? Will it hurt?"

➔ それ は、何？ 痛い の？
Sore wa, nani Itai no?
that as-for what hurt (explan.)

Doctor: "It's a stethoscope. It won't hurt at all."

➔ これ は 聴診器 だ よ。 全然 痛くない よ。
Kore wa chōshinki da yo. Zenzen itakunai yo.
this as-for stethoscope is (emph.) completely won't hurt (emph.)

3

Calvin: "What's that? Will it hurt?"

➔ 何それ？ 痛い？
Nani sore? Itai?
what that hurt

Doctor: "It's a cattle prod. It hurts a little less than a branding iron."
家畜を追うための突き棒... ...よりは少し痛みが少ない 焼き金

➔ 家畜 用の 突き棒 だ よ。 まあ 焼き金 ほど 痛くない よ。
Kachiku yō no tsukibō da yo. Mā yakigane hodo itakunai yo.
livestock/cattle for use with prod is (emph.) well now, branding iron as much as won't hurt (emph.)

- 近代的な "cattle prod" (家畜用突き棒) は末端に高電圧のショックを与える電極のついた棒。大型の動物にはそれほどの痛みを与えないといわれているが、その家畜用突き棒はアメリカの警察で群集や暴動をコントロールする手段として人間に使われた事もある。
- branding iron は、brand (らく印)を押すための焼き金。

(continued on following page)

DO YOU KNOW WHERE BABIES COME FROM?
NOPE.
WELL, I WONDER HOW ONE FINDS OUT!
WATTERSON
..HERE, LET ME SEE THE BACK OF YOUR SHIRT.
YOU CAME FROM TAIWAN.

1 2 3 4

1

Calvin: "Do you know where babies come from?"

➔ 赤ちゃん って どこ から 来る か 知ってる？
Aka-chan tte doko kara kuru ka shitteru
baby/babies as-for where from come (?) know

Hobbes: "Nope."

➔ 知らない よ。
Waranai yo.
don't know (emph.)

- where . . . come from で、「. . . どこから来るのか」, be 動詞 + from で「どこどこ出身」。
- 米国話し言葉で、nope (又は nah) は no、yep (又は yeah) は yes.

2

Calvin: "Well, I wonder how one finds out!"
さて ...かな/...かしら どうやって 人はつきとめるか

➔ さあて、どう やったら わかる の かな。
Sā te dō yattara wakaru no ka na.
well, how if do understand/know (explan.)wonder

- one は一般的三人称単数。find out で探しあてる、つきとめる。

3

Hobbes: "Here, let me see the back of your shirt."
おい ...見させて/見せて 君のシャツの後ろ

➔ ちょっと、シャツ の 後ろ を 見せてごらん。
Chotto, shatsu no ushiro o misete goran.
a little shirt ('s) back (obj.) try showing

4

Hobbes: "You came from Taiwan."

➔ 君 は 台湾 から 来たみたい。
Kimi wa Taiwan kara kita mitai.
you as-for Taiwan from came looks like

(continued from previous page)

4

Doctor: "Little kids have no sense of humor."

➔ 小さい 子 は 全く 冗談 が 分からない。
Chiisai ko wa mattaku jōdan ga wakaranai.
small children as-for completely joke (subj.) don't understand

- a sense of humor でユーモアのセンス。

POLITENESS LEVELS

Codes used in *Mangajin*

(PL4) Politeness Level 4: Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite
Typified by the verb *desu*, or the *–masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

PRONUNCIATION GUIDE

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a,i,u,e,o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in father, or ha ha!
i like the *i* in macaron*i*
u like the *u* in z*u*lu
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*lo

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel (*iimasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *–mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the *r* sound, which is like a combination of the English *r* and *l*, winding up close to the *d* sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* ("collar").

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking," *kin'en* (actually four syllables: *ki-n-e-n*) and the word for "anniversary," *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases there are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same in English.

植田まさしの フリテンくん

Ueda Masashi's Furiten-kun

Title: 非常口
Hijōguchi
Emergency Exit

- *hijō* means "emergency," and the suffix *-guchi*, from *kuchi* ("mouth/opening"), indicates a point of entrance or exit.

1

Employee: 火事 だー!!
Kaji da—!!
fire is
"Fire!" (PL2)

2

Employee: 火事 だー!!
Kaji da—!!
fire is
"Fire!" (PL2)

Furiten-kun: 社長 火事 です!!
Shachō, kaji desu!!
company president fire is
"Sir, there's a fire!" (PL3)

- *kaji*, combining the kanji for "fire" and "thing/situation/incident," refers specifically to a fire that has broken out where it should not. The word is not used for the kind of fire one builds to serve some purpose.
- 社長 *shachō* combines the second kanji of 会社 *kaisha* ("company") with the suffix for indicating the "head/chief/leader" of a group, 長 *chō*, to give the meaning "company president." Japanese employees traditionally address their superiors by their titles rather than by name, although many companies are beginning to encourage greater use of personal names in order to de-emphasize hierarchy.

3

President: どこ から 出火した んだ
Doko kara shukka shita n da?
where from fire broke out (explan.-?)
"Where did it break out?" (PL2)

Sign: 非常口
Hijoguchi
Emergency Exit

- *shukka* combines kanji meaning "come/go out" and "fire," for a word meaning "outbreak of fire." *Shukka shita* is the plain/abrupt past tense of the verb form, *shukka suru* ("[fire] breaks out").
- asking a question with *da* or *n da* is masculine and can sound very rough. Here it carries more the feeling of urgency than of roughness.

4

Employee: オー よく みえる
Ō, yoku mieru.
(exclam.) well can see
"Wow! We can see it really well." (PL2)

- *yoku* ("well") is the adverb form of the adjective *ii/yoi* ("good/fine").
- *mieru* means "can see/is visible," and can refer either to the viewer's own ability to see, or to the clarity/visibility of the object being viewed.

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Lesson 22 • The Wide World of *Desu*

One of the first things students of Japanese learn is that *desu* means "am/is/are," as in *Kore wa* MANGAJIN *desu*, "This is *MANGAJIN*." In relatively quick order they learn that *desu* can follow adjectives as well, as in *MANGAJIN wa omoshiroi desu*, "*MANGAJIN* is fun/interesting." Then somewhere along the line they might learn that, in the right context, they can also say *Watashi wa MANGAJIN desu*, which looks very much like "I am *MANGAJIN*," without eliciting snickers.

The use of *desu* in Japanese is quite a bit broader than (or at least it spreads across very different territory from) the use of the verb "to be" in English, and that is what makes it possible for a person to say *Watashi wa* MANGAJIN *desu*, for example, in a situation where he is being asked to make a choice. Depending on exactly what kind of choice is being made, the situation changes the meaning of the sentence to "I select/I vote for/I want/I will buy *MANGAJIN*" (nothing subliminal here).

In such cases the meaning is usually clear from the context, and most students have little difficulty comprehending, but it's a little more difficult to know when you can, or even should, use *desu* instead of a more active verb to make your Japanese sound natural. For that reason, in this lesson we focus on situations where English speakers might not think of using *desu*. We need to caution that it's not something that works by formula, so you will need to keep your ear tuned to what native-speakers are saying. Hopefully the examples we present will help you get your ear tuned in the right direction.

All of the examples we've chosen have some kind of a noun followed by *desu*—or *da*, its PL2 equivalent—and in each case *desu* means more than just "am/is/are." Stretching for a single principle that pulls them all together, we could say that the noun in each case describes a situation or condition that applies to the speaker or to the person being spoken of. Even though many of the examples use the PL2 *da*, don't forget that in most cases the PL3 *desu* is the safer choice unless you're really sure it's a situation where you can be informal.

We begin with three examples in which an American speaker is likely to say "have."

Describing a person's condition or situation

The man was having trouble finding the right words, and the woman started to get her hopes up. But instead of confessing his love or proposing, he tells her he has AIDS—using *desu*. It's a situation where an English speaker would expect to use the verb "have," but to use *motte-iru* ("have/carry"), *aru* ("have/exists/there is"), or any of the many other equivalents an English-Japanese dictionary gives for "have" would sound odd in this case.

© Imazeki Shin / *O-jama Shimasu*, Take Shobō

Man: ボク は エイズ です。
boku wa eizu desu.
I/me as-for AIDS am → have
"I have AIDS" (PL3)

"Sound" FX: ダッ
Da!
(effect of dashing away as fast as she can)

With the explantory *na no*

Explaining that he has a date tomorrow, Tanaka-kun is about to ask his friend a favor. The explanatory *no* becomes *na no* when it directly follows a noun like this.

© Tanaka Hiroshi / *Tanaka-kun,* Take Shobō

Tanaka-kun: 明日　デート なん だ けど さー
Ashita dēto na n da kedo sā
Tomorrow date (explan.) is but/and (emph.)
"I have a date tomorrow, and . . ." (PL2)

Friend: おっ！ カノジョ できた のか
O! Kanojo dekita no ka
oh girlfriend was made (explan.-?)
"Oh! Did you make/find a girlfriend?" (PL2)

- the conjunction *kedo* literally means "but," but when used at the end of a sentence this way (to set up background information and lead to the next part of the conversation), it seems to function like the English "and."
- *kanojo* is actually a pronoun for "she/her," but it is also used colloquially as a common noun meaning "girlfriend."

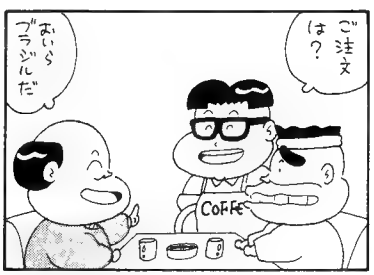
Making a choice

In a coffee shop the waiter comes to take their orders. There are of course other ways to place an order, but this *Edokko* ("child of Edo" → "native Tokyoite") uses one of the simplest ways to state his choice. Stating a personal choice or position can be thought of as a variation of describing one's own situation.

Waiter: ご注文　　は?
Go-chūmon wa?
(hon.)-order as for
"Your order?" (PL3-4 implied)

Man: おいら ブラジル　　だ
Oira Burajiru da.
I/me Brazil am/will be • will have
"I'll have Brazilian" (PL2)

- *oira* is a masculine slang word for "I/me," a somewhat softer variation of the rough *ore*.



© Tachibanaya Kikutarō / *Beranmei Tōchan,* Take Shobō

Telling someone where you are

A place name followed by *da/desu* is a common way of indicating where someone is—including where the speaker himself is when talking on the phone. In this example, the first *desu* is a standard "is/are," but the second one means "[you] are at/in . . ." Words like *ima* ("now"), *mada* ("now still"), and *mō* ("now already") are often included in such sentences. Here, Department Head Haruyama has inadvertently spoken with disrepect to the president of the company over the phone, and the shock of realizing his mistake has put him in a daze.

© Yamasaki & Kitami / *Tsuri-Baka Nisshi*, Shogakukan

Haruyama: 私　は　誰?　今、どこ?
Watashi wa dare? Ima, doko?
I/me as-for who now where
"Who am I? Where (am I) now?"
(PL2)

Subordinates: 春山　部長　です。
Haruyama Buchō desu.
(name) department head are
"You are Department Head Haruyama."
(PL3)

今　会社　デース!!、
Ima kaisha de—su!!
now company/office/work are at
"Right now you are at the office." (PL2)

- *kaisha* is literally "company/firm" but is often used in situations where it is more natural to say "the office" or "work" in English.

Asking where someone is

You can ask someone's whereabouts by using the same pattern in a question. The gourmet seen here has just sampled a new dish developed by Mr. Sanjay and he wishes to know the whereabouts of the chef so that he can offer his compliments.

© Okazaki Jirō / *Afutā Zero*, Shogakukan

Gourmet: 素晴らしい　出来栄え　です　ね。
Subarashii dekibae desu ne.
wonderful workmanship is/are (colloq.)
"Wonderfully executed." (PL3)

Gourmet: サンジェ氏　は　まだ　厨房　ですか?
Sanje-shi wa mada chūbō desu ka?
Sanjay Mr. as-for still kitchen is?
"Is Mr. Sanjay still in the kitchen?"
(PL3)

- *dekibae* refers to how well something has been made: "workmanship/manner of execution."
- *chūbō* is a word for "kitchen" that has a certain archaic and/or aristocratic flavor. The more common word today is 台所 *daidokoro*, or even キッチン *kitchin*, from the English word.

Butler: 今、　お呼びします。
Ima, o-yobi shimasu.
now -call/summon
"I will call him right away." (PL3-4)

- *o-yobi shimasu* is a polite/humble form of *yobu* ("call/summon").

Asking where someone is going

A place name followed by *da/desu* is also a way to say where a person is about to go instead of where he is at the moment. In this scene Kōsuke asks the student who lives in the apartment next door if he is going to school.

© Maekawa Tsukasa / *Dai Tōkyō Binbō Seikatsu Manyuaru,* Kōdansha

Kōsuke: 学校　ですか
Gakkō desu ka
school is it?
"Off to school?" (PL3)

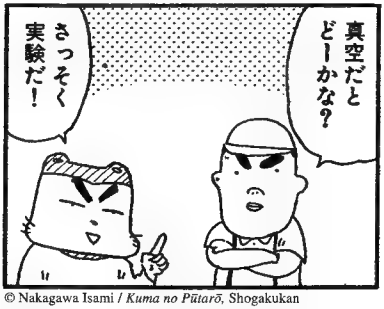
Student: ラグビーの　早慶戦　見て、
Ragubii no Sōkei-sen mite,
rugby of Waseda-Keiō game watch-and

そのあと　コンパ　なん　です。
sono ato konpa na n desu.
afterward party (explan.) is
"I'm going to watch the Waseda-Keiō rugby game, and afterwards there's a party." (PL3)

- *Sōkei* is made up of the first characters of 早稲田 Waseda and 慶応 Keiō, the two top private universities in Tokyo, and traditional sports rivals.
- drinking is usually the primary activity at a *konpa*. The generic word パーティー *pātii* is also used in Japanese.

For an action about to occur

When *desu* follows an action noun it can indicate that you are about to begin that action/activity. Such sentences often start with an expression that implies impending action, such as *sā* ("well now"), *sassoku* ("immediately/right away"), *mō sugu* ("soon"), *ima kara* ("from now"), etc. These two innocent-looking characters are contemplating some mischief upon a *yakuza* ("gangster") they have been observing.



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Nobuo: 真空　だ　と　どー　かな?
Shinkū da to dō ka na?
vacuum is if how/what I wonder
"What would happen if (we put him in) a vacuum, I wonder?" (PL3)

Pūtarō: さっそく　実験　だ!
Sassoku jikken da!
right away experiment is
"Let's do an experiment right away!" (PL2)

As a kind of shorthand . . . for wearing something

***Da/desu* after almost any noun** can serve as a kind of shorthand to indicate an action associated with that object. From the few examples that we present here you can probably see that the possibilities of what *da/desu* can stand for are nearly unlimited. In this first case, *da* effectively means "wear."

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Buchō: おはよ!!
Ohayo
"Mornin'!!"

Sound FX: ポン
Bon
Thump (effect of a solid slap on her back)

OL: 部長!!
Buchō!!
"Chief!" (PL3)

- a *buchō* is a department head in a company.

Chief: 由紀ちゃん は いつも ブレザー だ ね、 暑くない かい?!
Yuki-chan wa itsumo burezā da ne. Atsukunai kai?
(name-dimin.) as-for always blazer is/are (colloq.) not hot (?)
"Yuki-chan, you always wear a blazer, don't you? Aren't you hot?" (PL2)

- *kai* is a masculine colloquial version of the question marker *ka*. It sounds less abrupt than *ka* in this kind of usage.

. . . for riding a bicycle

Kōsuke and Hiroko were at a bar, where just two drinks put Kōsuke to sleep. Now Hiroko is seeing him home. As they come out of the train station, Kōsuke remembers that he rode his bicycle.

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*, Kōdansha

Kōsuke: あ
A
"Oh."

Kōsuke: 自転車 なん だ。
Jitensha na n da.
bicycle (explan.) is
"I rode my bike." (PL2)

Sound FX: ガチャ
Gacha
(clicking of the bicycle lock)

. . . for taking vacation

Sarari-kun rejoices on the day before his vacation starts, declaring himself synonymous with "summer vacation." What he means, of course, is that he will be on vacation starting the next day.

© Nishimura Sō / *Sarari-kun*

Sarari-kun:
明日　から　オレ　は　夏休み　だーッ
Ashita kara ore wa natsuyasumi da—!
tomorrow from I/me as-for summer vaction am
"From tomorrow I go on summer vacation." (PL2)

Sarari-kun: 海へ！　山へ！
Umi e! Yama e!
ocean to mountain to
"To the beach! To the mountains!"

. . . for saying "goodbye"

This one is a little different from our other "shorthand" examples, but it still fits that description. In Basic Japanese 11 we introduced *Osaki ni shitsurei shimasu* (literally, "I will do the rudeness of leaving first/before you") as the appropriate way to say "goodbye" when leaving the office before all the rest of your co-workers. One of several ways to shorten that "goodbye" is the way this OL does when her boss tells her he has to stay to finish up a little more work.

© Wakabayashi Kenji / *Arashiyama Ikka*, Shogakukan

OL: そいじゃ　お先　です。
Soi ja o-saki desu.
in that case (hon.)-first/before am/is
"Well, then, goodbye." (PL3 informal)

- *soi ja* is a contraction of *sore de wa*, "in that case/well then."

べらんめい父ちゃん
Beranmei Tōchan

by 立花屋菊太郎
Tachibanaya Kikutarō

1

Tōchan: いててて
Itetete
(exclamation of pain)
"Ow ow ow."

2

Tōchan: お～ 頭 が いてえ...
Ō— atama ga itē
ohh head (subj.) is painful/hurts
"Ohh, my head aches." (PL2)

Co-worker: ハハア、タメさん 二日酔 だろ。
Haha, Tame-san futsukayoi daro?
aha (name-hon.) hangover right?
"Aha. You have a hangover, don't you?" (PL2)

- the vowel combination *ai* changes to *ē* or *ei* in certain dialects and masculine slang, including the speech of *Edokko* ("children of Edo" = "native Tokyoite") like Tōchan. *Itē* is Tochan's way of saying *itai* ("is painful").
- *futsukayoi* is literally "two day drunkenness," referring to how a drunken binge affects one the next morning → "hangover."
- *daro* is a colloquially shortened *darō* ("is probably"), here being used as a question with an accusing tone.

3

Tōchan: べらぼうめいっ!
Berabōmei!
"Ridiculous!" (PL1)

Tōchan: 江戸っ子 が そんな みっともねい こと
Edokko ga sonna mittomonei koto
child of Edo (subj.) that kind of unseemly/disgraceful thing
できるけいっ!
dekiru kei!
can do (?)
"How could a child of Edo do anything so disgraceful?" (PL2)

- *berabōme(i)!* = "idiotic/ridiculous/outrageous." It is generally associated with *Edokko* speech.
- *mittomonei* = *mittomonai*, and *mittomonai koto* = "unseemly/disgraceful thing." This is the object of the verb *dekiru*, meaning "can do."
- *dekiru kei* = *dekiru kai*, in which *kai* is a colloquial version of the question particle *ka*. The question is rhetorical: "Can an Edokko do something so disgraceful? Hardly."

4

Tōchan: きのう 夫婦 ケンカ で
Kinō fūfu -genka de
yesterday husband and wife fight/argument in
かーちゃん に なぐられた んでいっ!
Kachan ni nagurareta n dei!
my old lady by was beat/hit (explan.)
"I got hit by my old lady yesterday in a fight." (PL2)

Co-worker: その方が よっぽど みっともねー よ。
Sono hō ga yoppodo mittomonē yo.
that (comparison) very much/greatly unseemly (emph.)
"That's a lot more disgraceful." (PL2)

- *kāchan* is an informal equivalent of *okāsan* ("mother"), and it is often used by Japanese men in the same way American husbands address or refer to their wives as "Mother/Mom." When not used for direct address, it can have the feeling of "my old lady."
- *nagurareta* is the past form of *nagurareru* ("be hit/beat"), from *naguru* ("hit/beat").
- *n dei* = *n dai*, a strongly assertive form of the explanatory *n(o) da*. The small *tsu* at the end reflects how forcefully he is saying it.
- *. . . no hō ga* is attached to the greater of two items being compared.
- *yoppodo* is a colloquial *yohodo* ("very much/greatly").

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べらんめい父ちゃん

Beranmei Tōchan

1

Salesman: 電話機 ですか?
Denwa-ki desu ka?
telephone instrument is it?
"You're looking for a telephone?" (PL2)

Tōchan: うん。
Un.
"Uh-huh." (PL2)

- *-ki* means "machine/apparatus/instrument" and is a suffix used in the names of a wide variety of mechanical and electronic equipment.
- the salesman literally asks "is it a telephone?" meaning "is it a telephone that you are looking for/interested in buying?" See Basic Japanese.

2

Salesman: こちら は 留守番 や 転送
Kochira wa rusuban ya tensō
this direction as-for answering machine & call forwarding
機能 が ついて 便利 です よ。
kinō ga tsuite benri desu yo.
functions (subj.) are attached-and convenient is (emph.)
"This one comes with answering machine and call forwarding features and is very convenient." (PL3)

- *kochira* literally means "this direction," but is being used here as an indirect (and therefore more polite) way of saying "this one."
- *rusuban* refers to watching the house when everyone else is away, and he is saying the phone can serve this function — i.e., it includes an answering machine. The standard Japanese word for a telephone answering machine is *rusuban denwa.*
- *kinō* = "functions/abilities/features"
- *tsuite* is the *-te* form of *tsuku* ("stick/be attached to"); the verb is often used when referring to features included in appliances/cars/apartments/etc.
- *yo* is an emphatic particle used especially when asserting/revealing something you think your listener doesn't know.

3

Tōchan: おいら こーゆう ボタン が たくさん
Oira kōyū botan ga takusan
I/me this kind of buttons (subj.) many
ついてる やつ は 苦手 なんだ よ。
tsuite-ru yatsu wa nigate na n da yo.
attached things/ones as-for weak/not good at (explan.) (emph)
"I'm not much good at things that have a lot of buttons like this." (PL2)

- *oira* can be thought of as a variation of *ore*, an informal/rough, masculine word for "I/me."
- the irregular spelling こーゆう *kōyū* for こういう *kō-iu* ("this kind of") is probably intended to reflect his *Edokko* accent.
- *yatsu* is an informal word for "fellow/guy," but it's used idiomatically to refer to "thing(s)/situation(s)/case(s)."
- *na n(o da/desu)* is the form the explanatory *no (da/desu)* takes after nouns/pronouns and certain particles. It can be thought of as literally meaning "It's that . . ./the situation is that . . ."

4

Salesman: そう でしょー ね。
Sō deshō ne.
that way probably is isn't it?
"I suppose so." (PL2)

Note: ボタン を かけまちがえてる。
Botan o kakemachigaete-ru.
button (obj.) has misfastened
He has misfastened his buttons. (PL2)

- *kakemachigaete-(i)ru* is from *kakemachigaeru* ("misconnect/misfasten"). *Machigaeru* ("make a mistake/goof up") can be used as a verb suffix indicating that an action was done in an inappropriate/undesirable manner.

第77話 コタツを出す
11月に入り
寒くなってきた
オレは電気ゴタツを
出した
1
!
2
あれ……
ついてない
3

1

Title: 第77 話 コタツ を 出す
Dai Nanajūnana wa Kotatsu o dasu
No. 77 story: kotatsu (obj.) take/put out
Story No. 77: Getting Out the *Kotatsu*

- the *kotatsu* is a wintertime fixture in most Japanese houses: a low frame with a heating element underneath, a quilt draped over it, and a square board placed on top as a tabletop. Because it's for keeping one's legs and feet warm, some have called it a "foot warmer" in English, while others have called it a "warming table." These English terms both raise considerably different images, though, so we've decided it's best to leave the word untranslated.

Narration: 11月 に入り 寒くなってきた。オレ は 電気ゴタツ を 出した。
Jūichigatsu ni hairi, samuku natte kita. Ore wa denki-gotatsu o dashita.
November entered-and started to become cold I/me as-for electric kotatsu (obj.) took/put out.
We got into November, and it started to get cold. I got out my electric *kotatsu*. (PL2)

- *hairi* is a continuing form of *hairu* ("enter"), meaning "enters/entered and . . ." This could be translated as "November came, and . . ."
- *samuku* is the adverb form of *samui* ("cold").
- *natte* is the *-te* form of *naru* "become," and *kita* is the past form of *kuru* ("come"). A form of *kuru* after the *-te* form of a verb is used both for an action beginning and for a progressive change, so *samuku natte kita* can be thought of literally as "started to become progressively colder" → "started to get cold."
- strictly speaking, *denki* means "electricity," but it is also used widely as an adjective: "electric/electrical."
- in combinations, *kotatsu* becomes *-gotatsu* for euphony. Today, most *kotatsu* are electric models with infra-red heat lamps attached to the underside of the frame's top (see frame 10); they can be placed wherever one wishes in a room, directly on the floor/*tatami*. In the traditional *hori-gotatsu* (literally, "dug *kotatsu*"), a permanent "pit" was "dug"/constructed in the floor to allow occupants on all sides to comfortably dangle their legs, and a charcoal firepan was placed in the bottom of this pit. Modern *hori-gatatsu* usually replace the firepan with an electric heat lamp, so they, too, could be called *denki-gotatsu*, but most people use this term for the moveable variety only.
- *dashita* is the plain/abrupt past form of *dasu* ("take/put out").
- the artist's style of never using punctuation in his narration creates an ambiguity that makes it also possible to read the narration as a single sentence, with *samuku natte kita* modifying *ore* ("I/me"). We might then translate: "Having begun to get cold now that it was November, I got out my *kotatsu*." But the way the author breaks the lines seems to suggest it should be read as two sentences.

3

Kōsuke: あれ . . . ついてない。
Are . . . Tsuite-nai.
hunh? not turned on/lit.
"Hunh? . . . It's not on." → **"Hunh? . . . It didn't come on."** (PL2)

- *are* is an interjection of surprise/bewilderment when something does not go as expected.
- *tsuite-nai* is a contraction of *tsuite-inai*, the negative of *tsuite-iru* ("is [turned] on" when speaking of lights and certain electrical appliances). In this case, his surprise shows that it is turned on, but it "didn't/hasn't come on."

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カチ
カチ
4
カチャ
カチャ
5
カタ
カタ
6
うーむ
7
スイッチは
何とも
なさそう
だな……
9
8
カラッ
10
カラ
カラ
11

4

Sound FX: カチ カチ
Kachi kachi
Click, click (or, **Snap, snap**)

On Switch: 入
(Ireru)
put in
On

- *kachi* is the standard sound for the "click/snap" of a spring-loaded switch. It's also used for the ticking of clocks.
- the verb for turning a switch "on" is 入れる *ireru* ("put in"), as in *suitchi o ireru*, so the kanji 入 is sometimes used on appliances to indicate "on." Normally no one actually "reads" such indicators out loud, but if someone had reason to do so (e.g., when discussing the two sides of a broken switch) he would probably read it *ireru*.

5

Sound FX: カチャカチャ
Kacha kacha
Click, click (or, **Snap, snap**)

On Dial: 弱 中
Jaku *Chū*
weak middle
Low **Medium**

- *kacha* gives the feeling of a "looser" click than *kachi*, more like a cross between a click and a rattle. He is turning the dial of the thermostat. The right side of the dial would read 強 *kyō*, literally, "strong" → "high."

6

Sound FX: カタカタ
Kata kata
Rattle, rattle (a rattling/shaking effect)

7

Kōsuke: うーむ
U—mu
"Hmm . . ."

Sound FX: カチ カチ カチ
Kachi kachi kachi
Click, click, click

8

On Switch: 切
(Kiru)
cut
Off

- the verb for turning a switch "off" is 切る *kiru* ("cut/cut off"), as in *suitchi o kiru*, so the kanji 切 is used on appliances as the counterpart to 入. Again, normally no one would actually "read" the kanji out loud.

9

Kōsuke: スイッチ は 何ともなさそう だな . . .
Suitchi *wa* *nan to mo nasasō* *da na*
switch as-for seems unaffected/okay (colloq.)
"There doesn't seem to be anything wrong with the switch." (PL2)

- *suitchi* is a katakana rendering of the English "switch."
- *nan to mo nai* is an expression meaning "there is nothing wrong/no problem(s)," and *nan to mo nasasō da* means "there seems to be nothing wrong," or, "it seems/appears to be okay." The ending *-so da/desu* on an adjective or verb indicates that's how it seems/appears, based on the speaker's observation.
- *na* is used as a kind of self-check/confirmation when speaking/thinking to oneself: "seems okay, right?"

10

Sound FX: カラッ カラッ
Kara *Kara*
(short, stacatto sound of wooden *geta* on pavement)

11

Sound FX: カラッ カラッ
Kara *Kara*
(sound of *geta* on pavement)

山電器
本日休業
あー
12
あとは商店街まで出ないとたぶんないな……
13
アレ？それ粗大ゴミ？
いえ……
14
駅前商店街
ほっほっ
15
16
大安売
17
キョロキョロ
18
あ
19

12

Signs: (石)山 電器 本日 休業
Ishiyama Denki Honjitsu kyūgyō
(name) electrical appliances today resting from work/operations
Ishiyama Appliances **Closed Today**

Kōsuke: あー
Ā—
(sigh of disappointment)
"Ahh."

- 器 (read *ki* in combinations and *utsuwa* by itself) originally meant "container/vessel," but in combinations it took on the additional meaning of "tool/apparatus." So *denki*, when written 電器, means "electrical apparatus" — which includes electrical appliance(s) and accessories of all kinds.
- *honjitsu* sounds more formal than *kyō* ("today"); it's the preferred word for "today" on signs/fliers and in public announcements.

13

Kōsuke: あと は 商店街 まで 出ないと たぶん ない な...
Ato wa shōtengai made denai to tabun nai na...
remainder/other than this as-for shopping district as far as if don't go out probably not exist (self-confirm.)
"Besides this there probably isn't (another appliance shop) unless I go all the way to the shopping district." (PL2)

- *ato* is literally "after" but often means "the rest/the remainder/the others."
- *denai* is the negative form of *deru* ("go/come out"), and *to* after a verb gives a conditional "if/when" meaning, so *denai to* means "if [I] don't go out" → "unless [I] go out."

14

Garbage Man: アレ? それ 粗大 ゴミ?
Are? Sore sodai gomi?
hunh? that large/oversized trash/garbage
"Oh. Is that bulky garbage?" (PL2)

Kōsuke: いえ...
Ie...
"No." (PL2)

Sound FX: ガーガー
Gā gā
RRRR, RRRR (sound of machinery — in this case of the compactor on the garbage truck)

- *sodai gomi* is the generic term for large/oversized items, such as furniture or appliances, thrown out as trash. Most Japanese cities have special days designated for curbside pick-up of such items.
- *ie* is a short, informal *iie* ("no").

15

Sign: 駅前 商店街
Ekimae Shōtengai
by station/stationfront shopping district/street
Stationfront Shopping District

Kōsuke: ほっほっ
Ho! Ho! (effect of slightly heavy breathing, from the exertion of carrying the *kotatsu* so far)

- *shōtengai* ("shopping district[s]/street[s]") in Tokyo are almost invariably located in front of/surrounding rapid transit train and subway stations.

17

Sign: 本日 大安売
Honjitsu ō-yasu-uri
today great-cheap-sale
Big Sale Today

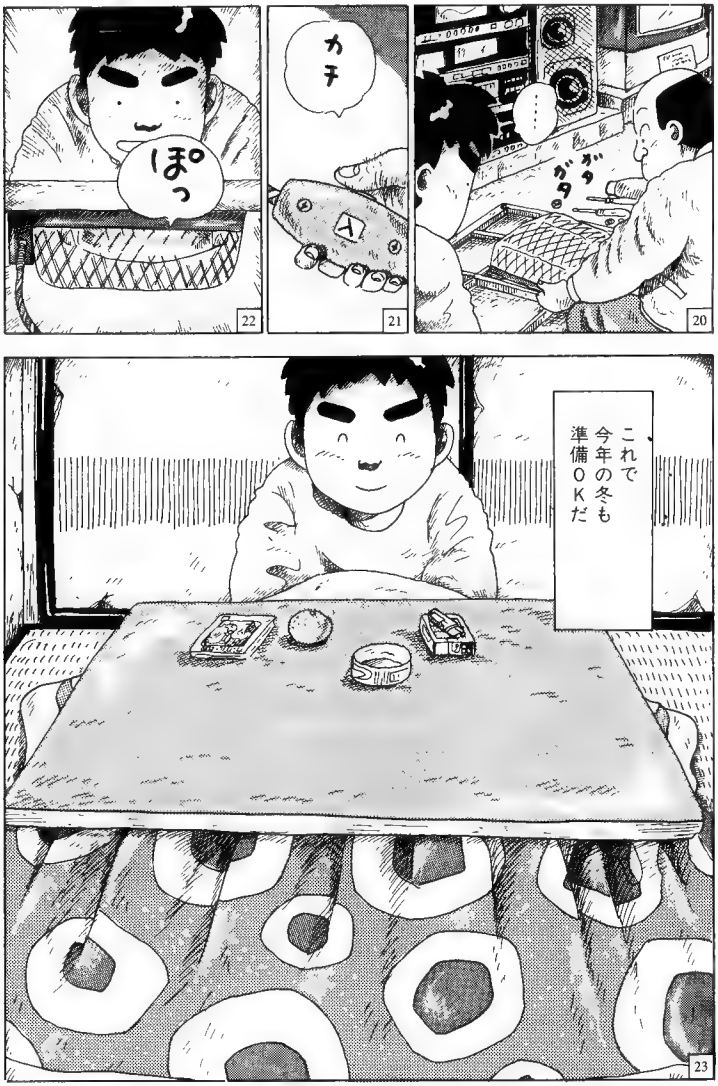
18

FX: キョロ キョロ
Kyoro kyoro (effect of shifting eyes this way and that in search of something)

19

Sign: 駅前 電器
Ekimae Denki
stationfront electrical appliances
Stationfront Appliances

Kōsuke: あ
A! (exclamation of discovery)


ぽっ
22
カチ
21
ガタ
ガタ
20
これで
今年の冬も
準備OKだ
23

20

Sound FX: ガタ ガタ
Gata gata
Rattle, rattle (the rattle of a larger/heavier object than *kata kata*)

- he is apparently replacing the heat-lamp element which is covered by a wire mesh "cage" to prevent anyone from actually touching the hot lamp.

21

Sound FX: カチ
Kachi
Click

On Switch: 入
(Ireru)
put in
On

22

FX: ぽっ
Po!
(effect of light/lamp coming on)

23

Narration: これ で 今年 の 冬 も 準備 OK だ。
Kore de kotoshi no fuyu mo junbi okkē da.
this with this year 's winter also preparations okay/finished is/are
Now I'm ready for the coming winter. (PL2)

- *kore* = "this" and *kore de* means "with this/having done this" → "now."
- *junbi okkē* means "preparations are complete." "OK," pronounced either *okkē* or *ōkē*, can be considered a fully naturalized word in Japanese, and is most often written this way in Roman letters rather than in katakana.

漫

Computer•Corner

(continued from page 25)

not run on the Kanji386/AX system. Fortunately, Windows-J has been designed to accommodate the differences between the two systems, and if it is installed, Windows-J software designed for either system will run.

Currently, to run in English mode, IBM's DOS/V requires a reboot. Kanji386/AX allows the user to switch to English DOS without rebooting; standard English programs will run if there is enough memory with the kanji loaded. Since Kanji386/AX is installed by software through the Config.sys file, it can also be removed entirely from the computer's memory by rebooting.

In sum, both operating systems enable U.S. standard PCs with a 386 processor, 2 Megabytes of RAM (4 MB minimum for Windows-J) and VGA monitors to run Japanese software.

Availability of software is about the same for both systems, and since Windows-J software will run in Windows-J on either system, there is little difference in that respect. The availability of an English manual and U.S. technical support currently makes Kanji 386/AX the more attractive choice for American users who need to run Japanese software.

Jim Caldwell is president of Pacific Rim Connections, and Hotei Toshiya is project manager at Qualitas Trading Co.

アフターゼロ S.S.

After Zero, Short Short

The series *After Zero* has been running in *Big Comic Original* for a couple of years. It started as a regular "feature length" manga of 20+ pages, but now most of the stories are 7-8 pages, and the title has been changed to *After Zero, S.S.*, with the reading *Shōto Shōto* ("Short Short") given over S.S. The stories always feature a science fiction or supernatural theme.

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First published in Japan in 1992 by Shōgakukan, Tōkyō.
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1 **Title**: *Toki no Mukōgawa*
The Other Side of Time

Author: *Okazaki Jirō*

Narrator: *Itsumo no yō ni boku wa shūten no eki no esukarētā ni nori, udedokei o mite-iru.*
As usual, I am riding the escalator at the terminal station, looking at my watch. (PL2)

2 **Narrator**: *Genzai, gozen hachiji sanjuppun o sanbyō sugita tokoro.*
It is now just three seconds after 8:30 AM. (PL2)

3 **Narrator**: *Tsugi ni kakō-yō esukarētā no hitobito ni shisen o utsusu.*
Next I shift my gaze over to the people on the down escalator. (PL2)

- *shisen* (lit. "sightline") refers to the direction of one's gaze.

4 **Narrator**: *Mitamae! Sono hitobito no udedokei ga sashishimesu jikan wa . . .*
Look! The time to which their watches point is . . .
→ Look! The time their watches indicate is . . . (PL2 implied)

- *sashishimesu* combines *sasu* ("point toward") and *shimesu* ("indicate/show"). The verb is more closely associated with analog clocks/watches, but continues to be used sometimes with digital time devices.
- the sentence is completed by the illustration in the next frame.

5 **Watch**: *PM: 6:30:08*

1 **Narrator**: *Soko wa . . . kakkiri jūjikan-go no mirai no sekai na no desu.*
Over there is the world of the future exactly ten hours from now. (PL3)

2 **Narrator**: *Kono koto ni kizuita no wa, tsui konoaida no koto deshita.*
It was only just recently that I realized this fact. (PL3)

3 **Narrator**: *Aru otoko no motta yūkan no midashi ga, gūzen me ni haitta no desu*
The headline of an evening edition a certain man held, by chance entered my eyes.
→ A headline from the evening paper one man was reading happened to catch my eye. (PL3)

4 **Headline**: *Tokkyū ressha dassen.*
Limited Express Derails

Sōbō-sen futsū.
Sōbō Line Shut Down

Sub-Head: *Fukkyū no medo tata(zu)*
Uncertain When Service Can Be Restored.

5 **Narrator**: *Sono jiko no nyūsu wa, ofisu de mite-ita o-hiru no waidoshō de sokuhō to shite haitte kimashita.*
News of the accident was reported as a special bulletin on the noon hour news and talk show we were watching at the office. (PL3)

- *waido shō*, from the English "wide show," refers to TV programs that feature news, interviews, and entertainment in formats something like the American "Today" and"Good Morning America."

Narrator: *E?!*
"What?!" (PL2)

6 **Narrator**: *Soshite boku wa, kono esukarētā no koto ga ki ni nari, komakaku kansatsu o tsuzukete iku uchi, jikan no hizumi ga aru koto o mitsuketa no desu.*
After that I began to wonder about the escalator, and, as I continued my detailed observations of it, I discovered that there was a warp in time. (PL3)

7 **Narrator**: *Mirai no jōkei ga mieru no wa, jōshō-yō esukarētā ni gozen hachiji sanjuppun kakkiri ni notta toki dake de, ichibyō demo zureru to dame no yō desu.*
It was only when I got on the up escalator at exactly 8:30 AM that these scenes from the future were visible; it didn't seem to work if I was off by even one second. (PL3)

8 **Narrator**: *Boku wa itsumo onaji jikan no onaji ressha de yatte kuru no de, un-yoku kono shunkan ni noriawaseta to iu wake desu.*
Because I always come in on the same train at the same time, I had the good fortune of getting on the escalator at that precise moment. (PL3)

1 **Narrator**: *Saisho wa kono koto o shitte, hidoku kōfun shita mono desu ga . . .*
At first, when I learned of this, I became extremely excited, but . . . (PL3)

Sound FX: *Fuwawa*
(effect of yawning)

Narrator: *nareru to mā, dō to iu koto wa nai desu ne.*
. . . once I'd grown used to it, well, it didn't seem like any big deal. (PL3)

- *mā* is used as a kind of "verbal pause," like "well/you know/I mean."
- *dō to iu koto wa nai* could be literally translated as "there is nothing to say anything about," implying that the speaker is unimpressed by the matter in question, or thinks it is trivial.

2 **Narrator**: *A!*
Ah!

3 **Narrator**: *Bo . . . boku da!*
It . . . it's me! (PL2)

4 **Narrator**: *Tonari ni iru no wa sōmu no Hisano-san!*
(And) the person next to me is Miss Hisano from the General Affairs Division! (PL2)

Narrator: *Boku ga hisoka-ni kokoro o yosete-iru hito desu.*
The person to whom I had secretly let my heart go out.
→ (She is) the one I secretly have a crush on. (PL3)

5 **Narrator**: *Ko . . . ko . . . kore wa . . .*
Th . . . th . . . this . . . (PL3)

6 **Narrator**: *Tsumari, boku no jūjikan-go no sugata na n da na!*
That is to say, that is my figure 10 hours from now.
→ This means that I will be doing 10 hours from now! (PL3)

- *sugata*, literally "appearance/figure," refers essentially to the way something looks — including not only the static appearance but the actions taking place.

7 **Narrator**: *Boku wa sono hi, omoikitte Hisano-san o, yūshoku ni sasotte mimashita.*
That day, I went for it and asked Miss Hisano to go to dinner with me. (PL3)

- *omoikitte* is an adverb meaning "resolutely/decisively/boldly/daringly."
- *sasotte mimashita* is from *sasou* ("invite") and *miru* ("see"); *miru* after the *-te* form of a verb can mean either "try (doing the action)" or "do (the action) and see what happens."

8 **Hisano**: *E . . . Ee, yorokonde . . .!*
"Y-yes, I'd be delighted!" (PL3 implied)

1 **Narrator**: *Yatta—!*
"Awri-i-ight!" (PL2)

2 **Narrator**: *Boku wa kanojo o zutto dēto ni sasoitakatta no da keredo, iidasezu ni ita no desu.*
→ I had wanted to ask her for a date all along, but had not been able to come out and say it. (PL3)

Nante okashi-na koto darō!
What a strange turn of events! (PL2)

Mirai no kekka o mite, boku wa tōtō apurōchi o kakeru ki ni natta no da kara!
(Because) I had seen the future result and finally gotten up the nerve to approach her.
→ Seeing what would actually happen in the future had finally given me the nerve to ask. (PL2)

3 **Narrator**: *Kotchi kara wa mienai ga, jūjikan-mae no boku ga kotchi o mite odoroite-ru n daro na.*
It's invisible from this side, but the me of ten hours ago is probably looking this way and being surprised.
→ I can't see it from this side, but the me of ten hours ago must be looking this way in astonishment right about now. (PL2)

4 **Narrator**: *Ku ku ku . . .!*
"Tee hee hee!"

5 **Narrator**: *Kono jiken o kikkake ni, boku wa sukoshi daitan na jikken o kokoromiru koto ni shimashita.*
With this incident as a stimulus, I decided to attempt a rather bold experiment. (PL3)

6 **Narrator**: *Mirai no kekka ga, kako no ishi ni eikyō o ataeru koto ga dekiru no nara . . .*
If it were possible for the result from the future to exert an influence on my will in the past . . .
→ If what actually happened in the future could affect my intentions at an earlier time . . . (PL2)

sono gyaku mo ariuru hazu da!
. . . then the opposite should be possible, too. (PL2)

7 **Narrator**: *Gozen hachiji nijūkyūfun*
8:29 AM

Kyūjitsu no hōmu wa kansan to shite-iru.
The train platform on a Sunday/holiday is quiet. (PL2)

8 **Narrator**: *Boku wa kono hi no keiba no kekka o mune no poketto ni irete, jūjikan-go kakō-yō esukarētā ni norō to keikaku o tateta no desu!*
I *made a plan* to put the results of today's horse races in my chest pocket and get on the down escalator ten hours from now. (PL3)

1 **Narrator**: *Hachiji sanjuppun jasuto.*
8:30 on the nose. (PL2)

- *jasuto*, from English "just," is used in Japanese to mean "exactly/precisely" when speaking of time or quantities.

2 **FX**: *Zui*
(effect of firmly stepping onto the escalator)

3 **Sound FX**: *Bii—n*
(the buzz/humm of the moving escalator)

4 **Narrator**: *O!*
There! (PL2)

- *o!*, like *a!*, is an exclamation of surprise/sudden awareness.

5 **Narrator**: *Keikaku dōri da.*
It's just as I planned. (PL2)

6 **Narrator**: *Atari no renshō bangō ga hakkiri mieru!!*
I can clearly see the winning combinations! (PL2)

7 **Narrator**: *Kako no ishi ga mirai no kekka ni eikyō o ataeta no da!*
My will from the past exerted an influence on the results of the future.
→ My intentions from the past affected what actually happened in the future. (PL2)

- the *kako* ("past") he refers to here is relative to 10 hours in the future — i.e., the plan he just laid to get on the down escalator at 6:30 PM.

8 **Narrator**: *Boku ga sono ashi de jōgai baken uriba ni hashitta no wa iu made mo arimasen.*
That I ran directly to the off-track betting site goes without saying.
→ Needless to say, I headed straight for the off-track betting facility. (PL3)

- *sono ashi de* is literally "with those legs/feet," an expression used when speaking of going somewhere as part of the same journey/outing → "(go) directly/straight/immediately."

9 **Narrator**: *Fu fu fu . . . Atari baken ga, zatto nisenman-en bun ka!*
Heh heh heh . . . roughly 20 million yen's worth of winning tickets! (PL2)

- *nisen* = 2,000 and *man* is a unit of 10,000, so *nisenman* = 2,000 x 10,000 = 20,000,000.

FX: *Chu!*
Smack (FX word representing a kiss)

Narrator: *Kotaeraren na.*
You can't beat this. (PL2)

- *kotaeraren* is a contraction of *kotaerarenai*, literally meaning "cannot answer/respond," but in colloquial speech often used idiomatically to mean "there's nothing like . . ./you can't beat . . ."

1 **Narrator**: *Soshite, kore o kō shite . . .*
Now, I do this with this, and . . .

ato wa esukalētā ni noru dake da na.
. . . all that's left is to get on the escalator. (PL2)

2 **Narrator**: *N?!*
"Hunh?!"

Sound FX: *Pua— . . . Pa pa pa—*
Be-e-ep. Pe-pe-peep. (effect of car horns blaring)

3 **Narrator**: *Okashii na. Konna tokoro de jūtai ka yo?!*
"This is strange. A traffic jam at a place like this?" (PL2)

Driver: *O-kyaku-san. Korya jiko desu ne.*
"Mr. Customer, this is an accident, I think."
→ "I think it must be an accident, sir." (PL3)

4 **Driver**: *Pikuri to mo ugokimasen yo.*
"We're not moving a bit." (PL3)

5 **Narrator**: *Shimatta!*
Oh no! (PL2)

6 **Narrator**: *Rokuji sanjuppun ni noranai to, kako no jibun ni sōgū dekinai.*
If I don't get on (the escalator) at 6:30, I won't be able to encounter the me from the past. (PL2)

Suruto paradokkusu ga shōjite, nani ga okoru ka wakaranai!
→ That will create a paradox, and there's no telling what might happen. (PL2)

7 **Narrator**: *Ato gofun ka!*
Five minutes left?

8 **Driver**: *A! O-kyaku-san!*
"Wha—? Sir!" (PL3)

FX: *Da!*
(effect of taking off at a run)

Narrator: *Tsuri wa iran!*
"As for change, I don't need it."
→ "Keep the change!" (PL2)

9 **Narrator**: *Kuso—!*
"Dammit!" (PL1)

Narrator: *Ato nifun!*
(Only) two minutes left!

10 **Narrator**: *Ato sanjūbyō!*
(Only) thirty seconds left!

Sound FX: *Hii hii*
(effect of heavy breathing)

11 **Narrator**: *Jū, kyū, hachi, nana, roku . . .*
Ten, nine, eight, seven, six . . .

12 **Narrator**: *Ma . . . maniawanai!*
I'm not going to make it!

Narrator: *Rokuji sanjuppun!*
6:30!

1 **Narrator**: *Ge!*
Urk!

2 **Narrator**: *Boku da!*
It's me! (PL2)

3 **Narrator**: *Soko ni wa rokuji sanjuppun jasuto ni esukarētā ni notta boku ga ita.*
There was the me who got on the escalator at exactly 6:30. (PL2)

4 **Narrator**: *Soshite, sono shunkan boku wa osoroshii koto ni ki ga tsuita no da!*
And in that instant I realized a fearsome thing! (PL2)

Narrator: *"Toki" wa . . . "Toki" wa kesshite paradokkusu o yurusanakatta no da!*
"Time" . . . "Time" would never permit a paradox! (PL2)

- *ki ga tsuita* is the plain/abrupt past form of *ki ga tsuku*, "realize/become aware of/notice."
- *kesshite* is used before negatives as a strong emphasizer, "(not) at all/never."

5 **Narrator**: *Ano otoko wa, "toki" ga yōi shita boku no daiyō-hin na no da!*
That man is a substitute for me prepared by "Time."
→ That man was a replacement for me that "Time" had supplied. (PL2)

- *daiyō-hin* is literally "substitute article/product/merchandise."

6 **Narrator**: *Boku wa usureru ishiki no naka de sō kakushin shita!*
→ Within my fading consciousness I arrived at that unshakable conclusion. (PL2)

- *kakushin shita* is the past form of *kakushin suru*, "to become firmly convinced."

7 **Narrator**: *Tasukete kure!*
"Help!" (PL2)

Boku wa kiete shimau!
"I'm disappearing!" (PL2)

8 **Narrator**: *N ?!*
Hunh?! (PL2)

9 **Narrator**: *Kore de kesa no keikaku-dōri da.*
With this, it's exactly according to this morning's plan.
→ This completes my plan from this morning. (PL2)

田中くん
Tanaka-kun

by タナカヒロシ
Tanaka Hiroshi

美容院へ通う男

Title: 美容院 へ 通う 男
Biyō-in e kayou otoko
beauty parlor/hair dresser to commute/frequent man
The Man Who Frequents a Beauty Parlor

- *kayou* essentially means "go back and forth" and refers to commuting to work, school, or any other place one goes on a regular/frequent basis.
- *biyō-in e kayou* is a complete thought/sentence ("[he] frequents a beauty parlor") modifying *otoko* ("man"). In actual speech, it can be difficult to distinguish between 美容院 *biyō-in* and 病院 *byōin* ("hospital"), a rather significant difference, so it's important to stress the second syllable of *biyō-in* and avoid running it together with the first syllable.

1
2

Signs: 美容室 トミ
Biyō-shitsu Tomi
beauty salon/hair dresser (name)
Beauty Salon Tomi

FX: せっせ せっせ
Sesse sesse
(effect of doing an action busily/earnestly)

- *biyō-shitsu* and *biyō-in* are essentially interchangeable just like English "beauty salon/beauty parlor." There was a time when haircutting establishments were effectively segregated between the sexes, with men going only to *toko-ya* ("barbershops"), but this is no longer the case today.

3

Co-worker: 田中くん 美容院 の 女性 に
Tanaka-kun biyō-in no josei ni
(name-hon) beauty parlor 's girl/woman with
ひと目ボレして
hitomebore shite
fell in love at first sight and
毎日 せっせと 通ってる らしい よ。
mainichi sesse-to kayotte-ru rashii yo.
everyday earnestly is commuting apparently (emph.)
"Tanaka-kun apparently fell in love at first sight with a girl (who works) at the beauty parlor, and he's going there every day in earnest." (PL2)

- the particle *wa* for marking the topic/subject has been dropped after *Tanaka-kun*. This is quite common in colloquial speech.
- *hitomebore shite* is the *-te* form of *hitomebore suru*, "to fall in love at first sight." *Hito-*, a prefix meaning "one/a single –," combines with *me*, meaning "eye," to make *hitome*, which can mean either "one eye" or "one look/glance"; *-bore* is from *horeru* ("fall in love/become infatuated with").
- adding *-to* to the FX word *sesse* makes it an adverb, "busily/earnestly."
- *rashii* shows that the speaker is making a judgment/conjecture based on something he/she has seen/heard: "apparently/it seems."

4

Tanaka-kun: もう 切る毛 が ない な…
Mō kiru ke ga nai na…
now/already to cut hair (subj.) not exist (self-confirm.)
"I don't have any hair left to cut." (PL2)

しばらく 行けない な…
Shibaraku ikenai na…
for a while cannot go (self-confirm.)
"I can't go for a while." (PL2)

- *kiru ke* means "hair to cut"; hair that has already been cut, "cut hair," would use a past form.
- *na* is used as a kind of self check/confirmation when speaking/thinking to oneself: "that seems to be the case, doesn't it?"
- *ikenai* is the negative form of *ikeru* ("can go") from the verb *iku* ("go").

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– Introducing –

釣りバカ日誌

Tsuri Fishing　Baka Fool　Nisshi Diary/Journal

Diary of a Fishing Fool

The series *Tsuri-Baka Nisshi* began in 1980 in ビッグコミック オリジナル *Big Comic Original,* a twice-a-month comic magazine from Shōgakukan. It has been running continuously ever since, and has been complied into 32 単行本 *tankōbon*, collections in book form. Shōchiku,the movie people who bring you *Tora-san*, made a movie from the series which proved so successful that No. 5 is being released early in 1993.

There are several characters in this manga series who could be considered *tsuri-baka*, but the main "fishing fool" is Hamasaki Densuke. (Although it's usually pronounced Hamazaki, he insists on pronouncing his name Hamasaki as it is in his native Kyushu).

In the beginning of the series, Hamasaki is portrayed as a man with a job, a home, and a wife, but no life to speak of. He shows no ambition in his work; he shies away from drinking with his friends because they make him sing *karaoke*; golf and mahjongg seem like too much trouble; he once belonged to a *shōgi* chess club, but quit playing because he was always being beaten by pre-teen players.

On weekends he just lies around the house. His wife urges him to find a hobby, partly because she knows socializing through hobbies can help with career advancement. With a child on the way, she is becoming increasingly concerned about their future. When he is invited fishing by his boss, Sasaki-*kachō*, she is elated.

Sasaki, the *kachō* (section chief), knows a lot about fishing, and is his usual arrogant self as he instructs Hamasaki in the finer points; but Hamasaki winds up catching all the fish. He has finally found something he does well. While some salarymen might be embarassed to show up their boss this way, Hamasaki loves every minute. He becomes a "fishing nut," and everything else in his life becomes secondary to this hobby.

This situation of the subordinate having a leg up on the boss (and the nerve to gloat about it) is apparently appealing to a lot of Japanese salarymen. Also, the fact that Hamasaki remains totally disinterested in "getting ahead in the world" is surely one of his more endearing qualities among people who might feel they are being forced by social pressures into running the old rat race.

One of the twists that has made this series so popular is that through a strange quirk of fate, bottom-of-the-ladder salaryman Hamasaki becomes a fishing mentor to the president of his company, Suzuki. Hamasaki never hesitates to treat the president as his "apprentice," and although they both maintain a modicum of politeness in their speech, Hamasaki frequently addresses the president using abrupt/informal speech.

Hamasaki typically addresses the president as Sū-san (Su, from Suzuki), and the president calls Hamasaki Hama-chan.

This relationship between Hamasaki and the president is featured more prominently in the movies than in the manga.

A comparison of characters

Casting seems to have done a good job of matching actors to the manga characters; or, we could say that the artist, Kitami Ken'ichi, has done a good job of capturing real personality types in his manga art.

Hamasaki and Sasaki-kachō:

in the manga,

in the movie.

A note on the format

Because of the realistic language, authentic settings, and amusing characters, we had been planning to feature this series for some time. The problem had been that on many of the pages there are 10 or more frames, all with dialog. This is more than we can get on one page with our usual format of translation and notes. In order to use this manga, we had to cut out the top line (kanji and kana) on some of the pages. Rather than cut this out uniformly and be consistent in the format, we decided to leave in the top line of Japanese wherever there was space. So, the format changes from page to page in this story, but we hope you'll agree it's worth it.

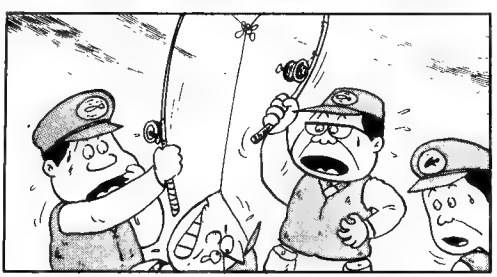
漫

第7章 ワンカップ釣り師

1

釣りのベテランは各々一家言を持っているものであります。

2



それが時として、和やかな釣り談議を一変、剣悪なムードにしてしまうこともあるのです。

3

1

Title: 第７章　　ワン カップ　釣り師
Dai nana-shō Wan kappu tsurishi
No. 7 chapter one cup fishing master
Chapter 7: "One Cup" Fisherman

Sasaki: 馬鹿ッ　マツリ　だ　引く　　な!!。
Baka! Matsuri da. Hiku na!!
idiot/fool tangle is/are pull/draw (prohibition)
"Idiot! It's tangled. Don't pull." (PL2)

- *wan kappu* is a katakana rendering of English "one cup," and refers to inexpensive sake packaged "ready to drink," in glasses of about 180 ml. (6 fluid oz.) with an aluminum seal across the top, often sold in vending machines.
- *tsuri* is the noun form of *tsuru*, "to fish," so *tsuri* = "fishing/angling." The suffix *-shi* means "teacher/master/expert of –," so *tsurishi* can be thought of not just as "fisherman" but "expert fisherman." The significance of this title will become clear in the second episode of the story, in the next issue of MANGAJIN.
- *matsuri* is strictly speaking a noun, from the verb *matsuwaru* ("become coiled around/tangled with [something]"): *matsuri da* = "It's a tangle" ➞ "It's tangled."
- *na* directly following the "dictionary form" of a verb makes a fairly strong prohibition/negative command, "don't –/stop –."

2

Narration: 釣り　の　ベテラン　は　　各々　　一家言　　を　持っている　もの　であります。
Tsuri no beteran wa ono-ono ikkagen o motte-iru mono de arimasu.
fishing of veteran(s) as-for each person personal opinion (obj.) holds thing/situation is
Seasoned fishermen each have their own personal views (about fishing). (PL3)

- *beteran*, from English "veteran," is used refer to people with lengthy experience in almost any field, but it has no association with military service: *tsuri no beteran* = "veteran of fishing" ➞ "experienced fisherman."
- *ono-ono* means "each" when referring to people: "each person/child/student/etc."
- *motte-iru* is from the verb *motsu* ("hold/carry/own"). The *-te-iru* form indicates a continuing action or condition, so *motte-iru* refers to holding something on a lasting basis: "has (an opinion/view)."
- *de arimasu* is the PL3 form of *de aru*, a more "formal/literary" equivalent of *desu* ("is/are"). *Mono* is literally "thing," but *mono desu* after a non-past verb implies that the action or situation indicated by the verb is "common/standard/the way things are or should be."

3

Narration: それ　が　時として、和やかな　　釣り談議　　を　　一変、
Sore ga toki to shite, nagoyaka-na tsuri-dangi o ippen,
that (subj.) on occasion mild/harmonious fishing discussion (obj.) transform suddenly/completely
剣悪な　　ムード　に　して　しまう　こと　も　ある　のです。
ken'aku-na mūdo ni shite shimau koto mo aru no desu.
threatening/stormy mood to make (regret) thing/occasion also exist(s) (explan.)
That can sometimes abruptly transform a harmonious discussion of fishing and turn it into a stormy mood. (PL3)

- *ippen* is a noun meaning "a complete change/transformation," but here it is being used as short for the verb form *ippen shite*, from *ippen suru*. The *-te* form of a verb often functions like "and": "suddenly transforms the discussion and . . ."
- *ken'aku-na* (more properly written 険悪な) means "perilous/threatening/stormy."
- *shite* is the *-te* form of *suru* ("do/make"). *Shimau* after the *-te* form of a verb implies the action or its result is regrettable/undesirable.
- *koto* is literally "thing," but it is often used in a more abstract sense to mean "situation/circumstance/occasion." *Koto mo aru* is an expression meaning the described situation/circumstance "can occur/sometimes does occur."
- *no desu* is an explanatory form that can be literally thought of as "It is the case that . . /the situation is that . . ." Such explanatory forms are used much more often in Japanese than in English. Here it essentially shows that the narration is providing some background for the story that follows.

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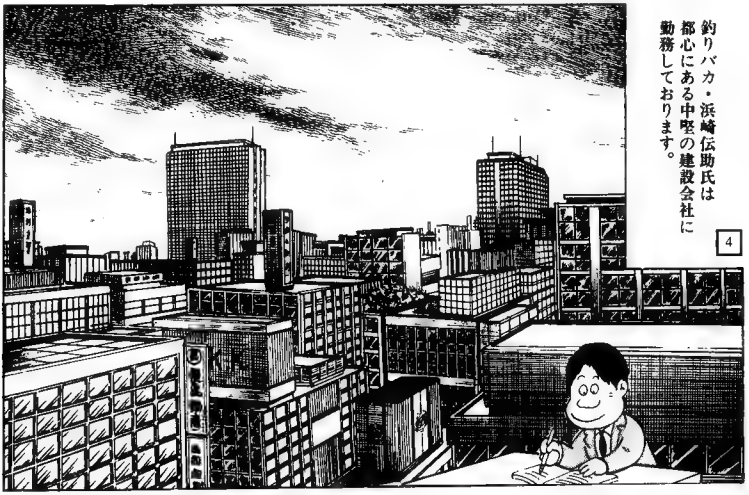
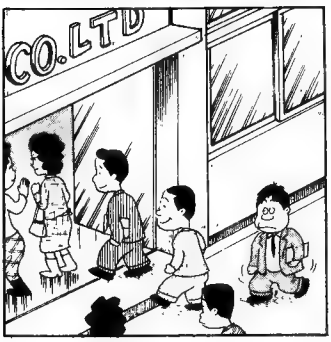
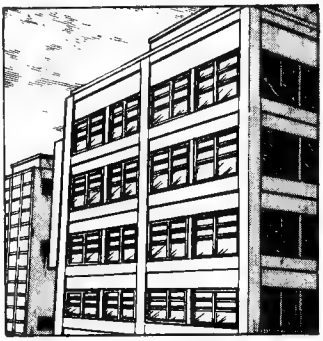
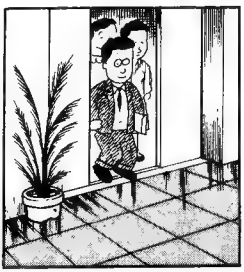






伝助氏の住みかである公団の古い
テラスハウスからの通勤時間は
約一時間と少々……
5



4

Narration: 釣りバカ・　浜崎伝助氏　は
Tsuri-baka　*Hamasaki Densuke-shi*　*wa,*
fishing idiot/fool　(name) Mr.　as-for

都心　に　ある　中堅の　建設会社　に 勤務しております。
toshin　*ni*　*aru*　*chūken no*　*kensetsugaisha*　*ni*　*kimmu shite-orimasu*
city center　in/at　exists/is located　of medium standing construction company　at　is working/employed

Fishing fanatic Mr. Hamasaki Densuke works at a construction company of middle rank located in the city center. (PL3)

- *-baka* literally means "idiot/fool," but as a suffix to the name of an activity it refers to a person who is an "aficionado/enthusiast" of that activity, so *tsuri-baka* = "fishing buff/nut/fanatic." *Kichigai* ("crazy person") is also used as a suffix in the same way, and *tsuri-kichigai* is a close synonym. See below.
- the name 浜崎 is usually read/pronounced Hamazaki, but Densuke insists on Hamasaki, as it's pronounced in his native Kyūshū.
- *-shi* is a formal title similar to *-san* ("Mr./Ms."), but unlike *-san* it is used only for referring to a third person, not for addressing one's listener, and it is used only rarely for women.
- 都 *to* means "capital city" and 心 *shin* means "heart/core," so 都心 *toshin* refers to the center of Tokyo. Roughly speaking, it refers to Chiyoda Ward and Chūō Ward where the imperial palace, government offices, and Tokyo's central business district are located. In recent times, Shinjuku has been called *fuku-toshin*, or "second city-center."
- *chūken* implies both "middle standing" and "mainstay."
- *kinmu* means "service/duty" and *kinmu suru* means "serve/do one's duty/work." *Kinmu shite-orimasu* is the *-te* form of *kinmu suru* plus the PL3 form of *oru*, a polite/humble equivalent of *iru* ("be/exist"). A form of *iru* (or *oru*) after the *-te* form indicates a continuing action or condition.

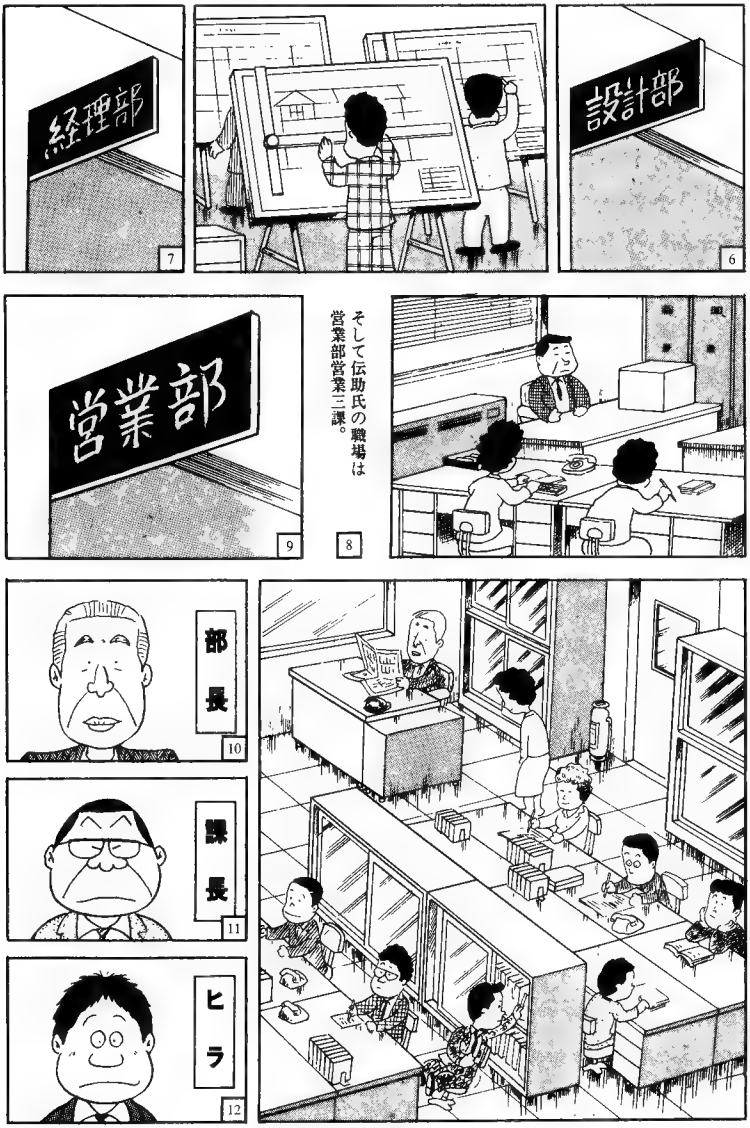
5

Narration: 伝助氏　の 住みかである　公団　の 古いテラス ハウス から
Densuke-shi　*no*　*sumika de aru*　*kōdan*　*no*　*furui*　*terasu*　*hausu*　*kara*
Mr. Densuke　's　dwelling　is　public corporation　's　old　terrace　house　from

の　通勤　時間　は　約　一時間　と　少々 . . .
no　*tsūkin*　*jikan*　*wa*　*yaku*　*ichijikan*　*to*　*shōshō* . . .
of　commuting　time　as-for　approximately　one hour　and　a little

The commute from the old government-owned townhouse apartment where he lives takes a little more than an hour. (PL3)

- the personal title *-shi* is normally used with surnames alone or with full names; using it with only a person's first name has a familiar, informal, and slightly humorous feeling — something like using "Mr." with a first name in English.
- *Densuke-shi no sumika de aru* is a complete thought/sentence ("[It] is Mr. Densuke's residence") modifying *terasu hausu* (from English "terrace house," referring to two-story, townhouse-style apartments with verandas/terraces built out over the roof of part of the first story). Many sentences that might otherwise end in *desu* must be changed to *de aru* when used as a modifier.
- *kōdan no* and *furui* also modify *terasu hausu* independently, as parallel modifiers. *Kōdan* means "public corporation," and *kōdan (no)* as a modifier means "government built/owned."
- *no* after *kara* ("from") turns everything before it into a modifier for *tsūkin jinkan* ("commuting time").
- *to* means "and" only when used between two nouns (or clauses functioning as nouns).
- *desu* or *de arimasu* ("[the commuting time] is") is understood at the end of the sentence ➞ "[the commute] takes . . ."


経理部
7
設計部
6
営業部
9
そして伝助氏の職場は営業部営業二課。
8
部長
10
課長
11
ヒラ
12

6

Sign: 設計部
Sekkei-bu
design division/department
Design Department

7

Sign: 経理部
Keiri-bu
accounting division/department
Accounting Department

8

Narration: そして 伝助氏 の 職場 は 営業部 営業 三課。
Soshite Densuke-shi no shokuba wa Eigyō-bu Eigyō San-ka
and Mr. Densuke 's workplace as-for sales department sales section three
And Densuke's workplace is Sales Section Three of the Sales Department. (PL2)

- *soshite* most commonly occurs as an "and" for connecting two sentences.
- *eigyō* means "business operations," but the *eigyō-bu* is invariably the department/division of a company in charge of sales/marketing.
- a *bu*, "department" is typically subdivided into *ka*, "sections."

9

Sign: 営業部
Eigyō-bu
sales division/department
Sales Department

10

Box: 部長
Buchō
Department Head

- *-chō* is a suffix meaning "head/chief/leader."

11

Box: 課長
Kachō
Section Chief

12

Box: ヒラ
Hira
rank and file (worker)
Grunt

- *hira* literally means "flat," and is used to refer to things that are "ordinary/average." In a corporate context it is short for 平社員 *hira-shain*, "regular/ordinary employees" — i.e., employees without rank.

ねえ
あとで
銀座に
出ない？
13
うん
いいわよ。
ちょっと
ツモら
ないか？
14
弱い
くせに!!
知ら
ないぞ
ハハハ……
ビビビーン！
15
アッ
16
すまんが
頼むよ
……
18
えっ
今夜
ですか!?
17
急に
スケジュールが
空いたと
連絡が
あったん
だよ。
19
あの社長は
忙しいヒト
ですからねえ
……
20
他の課長にと
思ったんだが
なにしろ
先方さんは
キミも
知っての通り
有名な
釣りキチ
だろ。
21
我社で
話について
いけるのは
キミを
おいて
いないの
だよ。
22

13 **First OL**: *Nē, ato de Ginza ni denai?*
say later (place name) to not go out?
"Say, do you want to go to Ginza later?" (PL2)

Second OL: *Un, ii wa yo*
uh-huh good/fine (fem.) (emph.)
"Sure, sounds great!" (PL2)

- *denai* is the negative form of *deru* ("go/come out"), and the question would be indicated by her intonation (dropping the question particle *ka* is very common in the colloquial speech of females). Negative questions are used to make invitations: "Won't you . . . ?" → "Would you like to . . . ?"

14 **First Man**: *Chotto tsumoranai ka*
a little not stack (?)
"Would you like to do a little stacking?" → **"How about a little mahjongg?"** (PL2)

Second Man: *Yowai kuse ni!! Shiranai zo, ha ha ha . . .*
weak in spite of not know/care (emph.) (laugh)
"In spite of being weak (you want to play). I won't have any sympathy (when you lose)."
→ **"You know you'll get cleaned out. Don't come crying to me afterward."** (PL2)

- *tsumoranai* is the negative form of *tsumoru* ("stack/pile up"), here referring to what is done to the tiles at the beginning of a mahjongg game.
- . . . *kuse ni* means "even though/in spite of (some trait/characteristic)

15 **Hamsaki**: *Bibibii—n!* (vocalized effect of taking a strike with an imaginary fishing rod)

16 **OL**: *Pu!* (effect of a laugh stifled at her lips)

17 **Sasaki**: *E! Kon'ya desu ka?!*
huh?/what? tonight is it?
"What? Is it tonight (that you're talking about)?" → **"What? You mean tonight?!"** (PL3)

18 **Dept. Head**: *Suman ga tanomu yo.*
sorry but ask (emph.)
"I'm sorry, but please (I ask you)." (PL2)

- *suman* is a contraction of *sumanai*, the PL2 form of the apology *sumimasen* ("I'm sorry").
- *tanomu* basically means "ask/request (a favor)," so when the word is addressed directly at someone it literally means "I ask you." It's often used like English "please."

19 **Dept. Head**: *Kyū-ni sukejūru ga aita to renraku ga atta n da yo.*
suddenly schedule (subj.) opened (quote) communications (subj.) had (explan.) (emph.)
"I had a call saying his schedule had suddenly opened up." (PL2)

20 **Sasaki**: *Ano shachō wa isogashii hito desu kara nē.*
that company president as-for busy person is because (colloq. emph.)
"(Because) that man is such a busy person." (PL3)

21 **Dept. Head**: *Hoka no kachō ni to omotta n da ga, nanishiro senpō-san wa*
another section chief to (quote) thought (explan.) but after all the other party/our client as-for
kimi mo shitte no tōri yūmei-na tsuri-kichi daro.
you also know exactly as famous fishing-nut is, isn't he.
"I thought of (asking) another section chief, but as you well know, this client is a famous fishing nut." (PL2)

- *tanomō*, the form of *tanomu* ("ask/request") showing will/intent, is understood before the quotative *to*.
- *nanishiro* is a connecting word that can take on a variety of meaning depending on it's context: "at any rate/I mean/you know/after all/etc."
- *senpō* is one of the most common ways of referring to "the other party" in a business deal/relationship. The suffix *-san* (the same as the suffix for personal names) is for politeness.
- *shitte* is the *-te* form of *shiru* ("learn/come to know"), and . . . *no tōri* makes an expression meaning "exactly as . . . ," so *shitte no tōri* is "as (someone) knows" → *kimi mo shitte no tōri* = "as you, too, know."
- *tsuri-kichi* is short for *tsuri-kichigai.*

22 **Dept. Head**: *Wagasha de hanashi ni tsuite ikeru no wa kimi o oite inai no da yo.*
our company at/in conversation with can follow/keep up (nom.) as-for apart from you not exist (expl.) (emph.)
"In this company, there's no one besides you who can follow (his) conversation." (PL2)

- *tsuite ikeru* is the potential ("can/able to") form of *tsuite iku* ("go following after").
- *kimi* is a word for "you" used by males with equals or subordinates, and *oite* is the *-te* form of *oku* ("set down/aside"), so *kimi o oite* = "setting aside you" → "besides/except for you."
- *no* (after . . . *tsuite ikeru*) is a "nominalizer," which turns what comes before it into a noun. Here you can think of it as standing in for *hito* ("person").

キミの豊富な釣り知識を生かして……是非先方の新工場建設の契約を取ってきてくれ。
23
努力してみますハイッ。
24
ありがと…
25
うまくいけば僕も次期部長候補にキミを堂々と推せる!!頼むよ佐々木君。
ハイ……!!
26
鈴木君鈴木君!!
27
キミ鈴木君はどうした?
はい!!K商事のコンペに招かれまして……
28
熊谷君は?
やはりコンペの方に……
29
チッこの大事なときに誰もいないなんてーっ……!!
30
コホンッ!!
31

23 **Dept. Head**: *Kimi no hōfu-na tsuri chishiki o ikashite . . .*
your plentiful/bounteous fishing knowledge (obj.) bring to life/make good use of
"(Please) make good use of your great knowledge of fishing, and . . ."

zehi senpō no shin-kōjō kensetsu no keiyaku o totte kite kure.
by all means client 's new factory construction of/for contract (obj.) take/obtain-and come please
"by all means bring back a contract to build their new factory." (PL2)

- *ikashite* is the *-te* form of *ikasu* ("make/let live"), which is used idiomatically to mean "make good use of."
- *totte kite* is the *-te* form of *totte kuru* (lit. "take/get and come," but used like English "go and get"). *Kure* after the *-te* form (females speakers would normally say *o-kure*) makes an informal request or gentle command.

24 **Sasaki**: *Doryoku shite mimasu, hai!*
endeavor/effort do/make try/attempt yes
"I will attempt/make an effort. Yes." → **"I will do my best. Yes Sir."** (PL3)

- *mimasu* is the PL3 form of *miru* ("see/look at"). *Miru* after the *-te* form can mean either "try/attempt (the action indicated)" or "do (the action) and see what results." Here, the emphasis is clearly on making as strong an effort as possible — not on merely "making an attempt."

25 **Dept. Head**: *Arigato.*
"Thanks." (PL2)

26 **Dept. Head**: *Umaku ikeba boku mo jiki buchō kōho ni kimi o dōdō-to oseru!!*
well if goes I also next term division chief candidate for you (obj.) proudly can nominate

Tanomu yo, Sasaki-kun.
[I] ask (emph.) (name)
"If you pull it off, I can nominate you proudly as a candidate for the next department head. So please do this for me, Sasaki." (PL2)

Sasaki: *Hai!!*
"Yes Sir!" (PL2)

- *ikeba* is a conditional "if" form of *iku* ("go"), so *umaku ikeba* means "if it goes well" → "if it succeeds."
- *dōdō-to* describes an action done "grandly/openly/without holding back."
- *oseru* is the potential ("can/able to") form of *osu* ("recommend/support/nominate").
- *-kun* is an equivalent of *-san* ("Mr./Ms.") used among males of equal rank, or by superiors when addressing or speaking about their subordinates (male or female).

27 **Sasaki**: *Suzuki-kun, Suzuki-kun!!*
"Suzuki! Suzuki!" (PL2)

28 **Sasaki**: *Kimi, Suzuki-kun wa dō shita?*
you (name-hon.) as-for how/what did/occurred
"Hey, what happened to Suzuki?" (PL2)

OL: *Hai!! K shōji no konpe ni manekaremashite . . .*
yes K company 's competition to was invited
"Yes Sir. He was invited to K Enterprises' golf tournament and (isn't here)." (PL3)

- *kimi*, literally "you," can be used in place of a name to address a subordinate/inferior It serves to catch the listener's attention like English "say/hey."
- *konpe* is an abbreviated version of "competition." It almost invariably refers to golf.
- *manekaremashite* is the PL3 *-te* form of *manekareru*, the passive form of *maneku* ("invite").

29 **Sasaki**: *Kumagai-kun wa?*
"And Kumagai?" (PL2)

OL: *Yahari konpe no hō e*
likewise/also competition 's direction to
"He is at the tournament, too." (PL2)

- *konpe no hō e* ("in the direction of the tournament") is simply a less direct way of saying *konpe e* ("to the tournament").

30 **Sasaki**: *Chi! Kono daiji-na toki ni dare mo inai nante—!*
(interj.) this important time at anyone even not here (quote)
"Sheesh! I can't believe no one's here at such an important time!" (PL2)

- *dare mo* followed by a negative means "no one . . ." *Inai* is the negative form of *iru* ("exist/be in a place"), so *dare mo inai* = "no one is here/there's no one around."
- . . . *nante* is a colloquial quotative form that implies the situation described is astonishing/unbelievable/outrageous/ridiculous.

31 **Hamasaki**: *Kohon!* (effect of light cough/clearing of throat to get attention)

営業マンの条件は、如才なく、機転がきいて、手際のよいことだそうです。しかし、その条件を一番満たさない男が残っていたのです。

課長「こういうチャンスにはみんな自分を必死で売り込もうとするのに、この男ときたらもうっ」

38

32 **Sasaki**: *Shikata nai!! Hamasaki-kun, tsuite ki-tamae!!*
no help for it (name-hon.) follow me
"What else can I do? Hamasaki, come with me!" (PL2)

Hamasaki: *Hai!*
"Yes, Sir!" (PL3)

- *tsuite ki-tamae* is from *tsuite kuru* ("come following" — i.e., "follow" from the perspective of the person being followed). A verb plus *-tamae* makes a fairly strong command for males speaking to subordinates or juniors.

33 **Narration**: *Eigyō-man no jōken wa, josai naku, kiten ga kiite, tegiwa no yoi koto da sō desu*
salesman 's conditions/traits as-for being shrewd being quick-witted being deft/clever thing/situation are they say
They say the conditions necessary for a (good) salesman are shrewdness, quick-wittedness, and deftness . . . (PL3)

Shikashi, sono jōken o ichiban mitasanai otoko ga nokotte-ita no desu.
but those conditions (obj.) most not fulfill man (subj.) remained (explan.)
But the only man left was the one who least fulfilled those conditions. (PL3)

34 **Hamasaki**: *Haiyā to wa gōsei desu ne. Nan su ka, kyō wa?*
hired car (quote) as-for grand/luxurious is/are (colloq.) what is/are (?) today as-for
"A hired car — we're going in style, aren't we? What is it that we're doing today?" (PL3, informal)

Sasaki: *Daiji-na settai da yo.*
important reception/entertainment of clients is/are (emph.)
"Very important entertainment." → **"We're entertaining a very important client."** (PL2)

- *nan su ka* is a contraction of *nan desu ka* ("what is it?"). Hamasaki frequently drops the *de* in *desu* ("is/are"). Putting *kyō wa* ("as for today") at the end is inverted syntax. Normal order would be *Kyō wa nan (de)su ka?*

35 **Hamasaki**: *Sō su ka. Dōri de.*
that way is (?) reason/principle by means of
"Is that so? It goes to reason." → **"I see. No wonder."** (PL3, informal)

36 **Sasaki**: *Hamasaki-kun!! Subete boku ga torishikiru kara*
(name-hon.) everything I (subj.) manage because/so

kimi wa damatte boku no shiji ni shitagatte kurereba ii kara ne.
you as-for quietly my instructions to if follow for me good because (colloq.)
"Hamasaki, I'll handle everything, so all you need to do is (quietly) follow my directions." (PL2)

- *damatte* is the *-te* form of *damaru* ("fall silent/shut up"), and it can literally mean "silently." But with verbs like *shitagatte* ("follow/obey" — from *shitagau*), it means "without questioning" — i.e., "obediently/docilely."
- *kurereba* is the *-ba* form (a conditional "if") of *kureru* ("give [to me]," or, after the *-te* form of a verb, "do [the action] to/for me"). *Ii* means "good/fine," and *-ba ii* makes an expression meaning "it is enough to do –/all you have to do is –."

37 **Hamasaki**: *Dōmo!! Sono hō ga kiraku de ii su.*
thank you that way (subj.) easy/comfortable is-and good is
"Thank you. That makes it easier on me." (PL3, informal)

38 **Narration**: *Kachō: "Kō iu chansu ni wa minna jibun o hisshi de uri-komō to suru no ni,*
section chief this kind of chance in as-for everyone self (obj.) frantically try to sell even though

kono otoko to kitara, mō!"
this man (quote) when comes (interj.)
Section Chief: "When they get a chance like this, everyone (else) does everything he can to sell himself, but when it comes to this fellow, sheesh!" (PL2)

- *hisshi* is literally "certain death" and *hisshi de* means "(do something) frantically/as if one's life depended on it."
- *uri-komō* is a form of *urikomu* ("to actively sell/make sales pitch") that shows will/intent, and the verb ending expression *–ō/–yō to suru* means "make an effort to do the action."
- *kitara* is a conditional "if/when" form of *kuru* ("come"), and . . . *to kitara* is like English "when it comes to . . ."
- *mō*, literally "now/already," is sometimes used as an interjection expressing exasperation.

39 **Hamasaki**: *Kachō, saikin tsuri no hō wa dō desu?*
section chief recently fishing 's direction as-for how is it?
"Chief, how have things been with your fishing lately?" (PL3, informal)

Sound FX: *Gan* (slapstick effect of bashing his chin against the seatback)

40 **Sasaki**: *Kimi ni wa jōshō shikō tte mono wa nai no ka ne?*
you to as-for rise/ascent intention/desire (quote) thing as-for not exist (explan.-?)
"Don't you have any aspirations for advancement?" (PL2)

(continued on following page)

会社ってのは
巧く出来ててね
社員にランクを
つける事で
競争させる……
その結果
業績も
伸びるという
仕組みに
なっている
のだよ。
45
分かる
分かる
分かり
ますよ
それ。
46
課長「こいつ
ほんとに分かって
いるのかね？」
47
ねっ
キミいそいでよ。
七時に先方と
待ち合わせて
るんだから……
ハイ！
48
僕なんかも
他人を蹴落してまで
偉くなりたいとは
思わんが……
同期の者に
追い越される
のは口惜しい
……
49
それがごく
普通の
人間感情と
いうものだろう？
分かり
ます
分かり
ます。
50
そこいくと
キミは立派というか
なんというか……
キミの周期で
係長になって
ないのはキミ
だけなんだ
から……
51
いや、
たしか
津田君が
係長を
やって
なかった
……んじゃ
ないかな？
52
バカ！
あれは
係長を
飛び越えて
課長代理に
なったの!!
ハハハ
そう
でし
たっけ。
53

(continued from previous page)

41 **Hamasaki**: *Hā?*
"Excuse me?" (PL3)

42 **Sasaki**: *Tsumari, eraku nari-tai tte omou koto da yo.*
that is to say important want to become (quote) think thing/situation is (emph.)
"In other words, (I'm talking about) wanting to become somebody." (PL2)

Hamasaki: *Soryā boku datte sono ki wa aru n ja nai su ka.*
as for that I also that will/desire as-for exists isn't it the case that
"Well, yes, I guess even I have that wish." (PL3, informal)

- *eraku* is the adverb form of *erai* ("eminent/important/high ranking"), and *naritai* is the "want to" form of *naru* ("become"), so *eraku naritai* = "want to become important/high ranking → become somebody."
- *datte* is a colloquial equivalent of *mo* ("too/also"), so *boku datte* is literally "I, too/even I."
- *ki* means "will/intent/desire," so *sono ki* is literally "desire/wish for that."

43 **Hamasaki**: *Nyōbō mo itsumo "Eraku natte! Eraku natte!" to itte-ru shi . . .*
wife also always [please] become important [please] become important (quote) is saying and
"My wife, too, is always saying 'Please become important! Please become important!'"
→ **"(And) my wife is always saying "(I want you to) be somebody! Be somebody!"** (PL2)

44 **Sasaki**: *Nyōbō ga nē . . .*
wife (subj.) (colloq.)
"Your wife is, huh?" (PL2)

45 **Sasaki**: *Kaisha tte no wa umaku dekite-te ne, shain ni ranku o tsukeru koto de*
company thing called as-for well/cleverly is constructed (colloq.) employees to rank (obj.) attach thing/action by
kyōsō saseru. Sono kekka gyōseki mo nobiru to iu shikumi ni natte-iru no da yo.
make race/compete that result business results also expand (quote) say arrangement is/has (expl.) (emph.)
"This thing called "a company" is very cleverly set up, you see, making the employees compete by giving them ranks. It's made so that this results in business growth." (PL2)

- a verb followed by . . . *koto de* means "by (the act of) doing . . . "
- . . . *ni natte-iru*, from the verb *naru* ("become") can be thought of as "has become (that way)."

46 **Hamasaki**: *Wakaru, wakaru. Wakarimasu yo, sore.*
understand understand understand (emph.) that
"Yes, yes, I understand that." (PL2-3)

47 **Narration**: *Kachō: "Koitsu honto-ni wakatte-iru no ka ne?"*
section chief this fellow truly/really understands (explan.-?)
Section Chief: "Does this guy really understand?" (PL2)

48 **Sasaki**: *Ne! kimi, isoide yo. Shichiji ni senpō to machiawasete-iru n da kara.*
say you please hurry (emph.) 7:00 at client with are meeting (explan.) because
"Say, Driver, hurry it up. (Because) we're supposed to meet our client at 7:00." (PL2)

Driver: *Hai!*
"Yes Sir!" (PL3)

- *isoide* is the *-te* form of *isogu* ("hurry"), here serving as shorthand for *isoide kudasai* ("please hurry").
- *machiawasete-iru* is from *machiawaseru*, which refers to meeting someone by appointment at a park, station, theater, eating establishment, etc. — i.e., away from either person's home or office.

49 **Sasaki**: *Boku nanka mo tanin o ke-otoshite made eraku naritai to wa omowan ga, . . .*
I/me for example too others (obj.) kick down so far as want to gain high rank (quote) as-for don't think but
dōki no mono ni oikosareru no wa kuyashii.
same entering year 's people by be passed (nom.) as-for is aggravating/humiliating
"Even I, for example, don't want to advance so badly that I would kick others out of the way, but it's humiliating to be passed by others who entered the company at the same time as me." (PL2)

- *dōki no mono*, literally meaning "people of the same term/period," refers to the "class" of employees that entered the company in the same year (here, the same year as Sasaki).

50 **Sasaki**: *Sore ga goku futsū no ningen kanjō to iu mono darō?*
that (subj.) (emph.) ordinary/normal human sentiment (quote) called thing is, isn't it?
"That's the normal way for a person to feel, don't you think?" (PL2)

Hamasaki: *Wakarimasu, wakarimasu.*
understand understand
"Yes, yes." (PL2-3)

(continued on following page)

浜崎！「ハハハ そうでしたっけには ないだろ。
54
クク クク
55
キミ……すまないネ。こんなにダラダラくだらん話をする気じゃなかったんだが……
い、いや そんな……
56
もうちょっとだけ言わせてくれな。
どーぞ。
57
ウオッホン！
58
キミもコリ始めた釣りのように仕事にも欲が出ないのかね。
59
カチン
60
課長!! 釣りと仕事とは比べもんにならないでしょ!?
61
釣りには男のロマンがあるって言ったのは課長ですよ!!
62

(continued from previous page)

51 **Sasaki**: *Soko iku to kimi wa rippa to iu ka nan to iu ka . . .*
there go if you as-for splendid/noble (quote) say (?) what (quote) say (?)
"Set against that, I don' t know whether to call you noble or what." (PL2)

Kimi no dōki de kakarichō ni natte-nai no wa kimi dake na n da kara . . .
your same entering class of group leader has not become (nom.)as-for you only (explan.) is/are because/so
"(Because) the only person who hasn't become a group leader yet in your 'class' is you." (PL2)

- *soko (e) iku to* literally means "if one/it goes there," but the expression is used to introduce statements that involve some sort of reversal or contrast: "by contrast/set against that/but/however."

52 **Hamasaki**: *Iya, tashika Tsuda-kun ga kakarichō o yatte nakatta . . . n ja nai ka na?*
no if not mistaken (name-hon.) (subj.) group leader (obj.) hasn't done/served as isn't it the case that?
"No, if I'm not mistaken Tsuda hasn't been a group leader . . . I don't think." (PL2)

53 **Sasaki**: *Baka! Are wa kakarichō o tobikoete kachō dairi ni natta no!*
fool/idiot that/he as-for group leader (obj.) leaped over-and section chief became (explan.)
"Idiot! That's because he skipped over group leader and became a deputy section chief." (PL2)

Hamasaki: *Ha ha ha, sō deshita kke.*
(laugh) that way was (recollection)
"Ha ha ha. That's right, isn't it?" (PL2)

- *kke* at the end of a sentence means the speaker is recalling something from the past, and is either trying to clarify the facts for himself or confirming the accuracy of someone else's claim.

54 **Sasaki**: *Hamasaki! "Ha ha ha sō deshita kke" wa nai daro.*
(name) (quoted laugh) that way was (recollection) as-for not exist surely
"Hamasaki! It's hardly a case for 'Ha ha ha. That's right, isn't it'." (PL2)

- a quotation followed by *wa nai darō/deshō* questions the truth or appropriateness of the statement.

55 **Driver**: *Ku ku ku!* (effect of laugh stifled in the back of his throat)

56 **Sasaki**: *Kimi . . . sumanai ne. Konna ni daradara kudaran hanashi o suru ki ja nakatta n da ga*
you [I'm] sorry (colloq.) this much endlessly foolish talk (obj.) do intent was not (expl) but
"Driver, . . . I'm sorry about this. I didn't mean to go on and on like this with such a ridiculous lecture, but . . ." (PL2)

Driver: *I, iya, sonna . . .*
n-no that kind of
"N-no, not at all, Sir." (PL3)

- *sumanai* is the PL2 form of the apology *sumimasen*.
- *kudaran* is a contraction of *kudaranai*, "trifling/worthless/foolish/silly,"
- the driver implies something like *sonna koto wa arimasen*, literally "there's nothing like that," indicating that he doesn't find the talk foolish/ridiculous.

57 **Sasaki**: *Mō chotto dake iwasete kure-na.*
more a little only please let me say
". . . please let me say just a little more." (PL2)

Driver: *Dōzo.*
please do
"By all means, Sir." (PL3)

- *iwasete* is the *-te* form of *iwaseru* ("cause/allow to say") from *iu* ("say"). *Kure* after the *-te* form of a verb makes an informal/abrupt request or command. The suffix *-na* is a contraction of *-nasai*, which makes a gentle command. In this case, adding *-na* "softens" the abruptness of *kure* a little.

58 **Sasaki**: *Uohhon!* (effect of a loud clearing of throat)

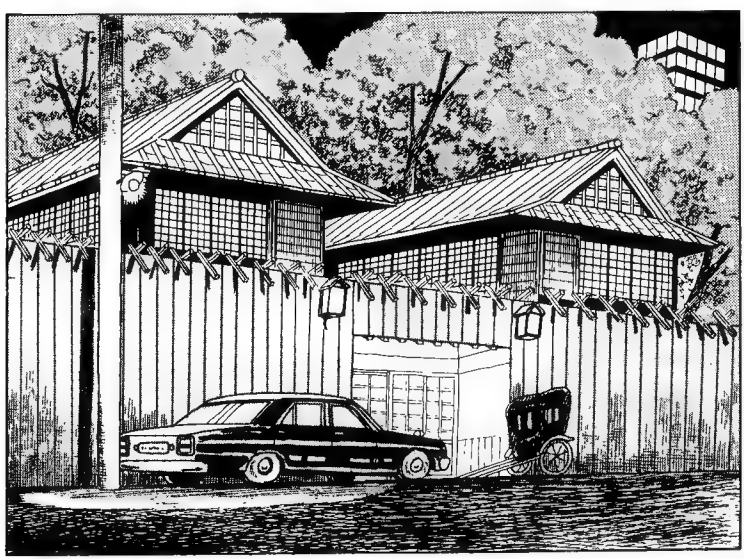
59 **Sasaki**: *Kimi mo kori-hajimeta tsuri no yō ni shigoto ni mo yoku ga denai no ka ne.*
you also began to take strong interest fishing in the manner of work with also desire (subj.) not arise (?)
"Can't you develop a desire to (throw yourself into) work the way you have started throwing yourself into fishing?" (PL2)

- *kori-hajimeta* is from *koru* ("become absorbed in/devoted to/a fanatic for [an activity or topic of interest]) and the past form of *hajimeru* ("begin"). *Kori-hajimeta tsuri* = "fishing that you have begun to become so devoted to/begun to throw yourself into."

60 **"Sound" FX**: *Kachin* (effect of something "clicking/snapping" inside his head)

(continued on following page)

その釣りと仕事を比較するなんて!!
アハハハハ……
63
面白いヒトですね。
64
今どきのサラリーマンには貴重な存在ですよ。
65
貴重な存在だって…
こりゃどーも。
66
課長「この男を釣りの世界へ引き込んだことは、我が人生で最大のミステークとなるんじゃなかろうか……」
67



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61 **Hamasaki**: *Kachō!! Tsuri to shigoto to wa kurabemon ni naranai desho!?*
section chief fishing and work and as-for comparison don't/won't become surely
"Chief, surely fishing and work can't be compared!" (PL3)

- *kurabemon* is a contraction of *kurabemono*, from *kuraberu* ("compare") and *mono* ("thing"), so it literally means "thing(s) to compare." *Kurabemono ni naru* literally means "become things to compare" → "can be compared," and *kurabemono ni naranai* is the opposite, "cannot be compared."
- *desho* (a shortened *deshō*) is being used as a rhetorical question, "Isn' it so? Of course it is," so his "surely" here carries the tone of "you know very well that . . ."

62 **Hamasaki**: *Tsuri ni wa otoko no roman ga aru tte itta no wa Kachō desu yo!*
fishing in as-for man 's romance (subj.) exists (quote) said (nom.) as-for section chief/you is (emph.)
"The one who said 'In fishing there is a man's romance,' is you."
→ **"You were the one who said fishing was a man's romance/adventure."** (PL2)

- *roman* is a katakana rendering of the French word *roman* ("romance/novel"). Like the English word "romance" (which is also rendered into Japanese as ロマンス, *romansu*), it can refer either to love or to adventures/quests, either in real life or in stories.
- *no* can be thought of as substituting for *hito* ("person") with *tsuri ni wa otoko no roman ga aru to itta* ("said 'In fishing there is a man's romance'") as a complete thought/sentence modifying it → "the person who said 'In fishing . . .'"
- *Kachō* is literally "section chief," but is being used as a term of direct address, "you." Japanese often use titles or personal names in addressing their listeners in situations where English speakers would say "you."

63 **Hamasaki**: *Sono tsuri to shigoto o hikaku suru nante!!*
that/the said fishing and work (obj.) compare (quote)
"I'm astonished that you would compare fishing with work." (PL2)

Driver: *A ha ha ha ha . . .* (hearty laugh)

- *sono tsuri*, "that fishing," implies "the fishing of which you spoke in such terms."
- *hikaku* = "comparison" and *hikaku suru* = "compare"
- *nante* is a colloquial quotative form that implies the thing/action just mentioned is astonishing/ridiculous/outrageous.

64 **Driver**: *Omoshiroi hito desu ne.*
interesting person is isn't he?
"He's an interesting fellow isn't he?" (PL3)

65 **Driver**: *Imadoki no sarariiman ni wa kichō-na sonzai desu yo.*
present time 's office worker among as-for precious/valuable existence/presence is (emph.)
"He's a valuable presence among today's salarymen." (PL3)

- *imadoki* is a combination of *ima* ("now") and *toki* ("time" — *t* changes to *d* for euphony).

66 **Sasaki**: *Kichō-na sonzai da tte.*
precious/valuable existence/presence is/are (quote)
"He says you're a valuable presence." (PL2)

Hamasaki: *Korya dōmo.*
as for this (emph.)
"That is really most . . ." → **"I don't know what to say."** (PL3)

- *korya* is a contraction of *kore wa*, literally "as for this."
- *dōmo*, basically an emphasizer, is often used as shorthand not only for "thank you" and "I'm sorry" but for a variety of other sentiments as well. Here it is more an expression of embarrassment/modesty than of thanks.

67 **Narration**: *Kachō: "Kono otoko o tsuri no sekai e hikikonda koto wa,*
section chief this man (obj.) fishing of world to drew in thing/fact as-for
waga jinsei de saidai no misutēku to naru n ja nakarō ka."
my life in greatest mistake will become isn't it probably the case that
Section Chief: "I wonder if drawing this man into the world of fishing will turn out to be the greatest mistake of my life." (PL2)

- *hikikonda* is the past form of *hikikomu*, which combines the meanings of "pull/draw" and "into"; *kono otoko o tsuri no sekai e hikikonda* is a complete thought/sentence ("[I] drew this man into the world of fishing") modifying *koto* ("thing/fact") → "the fact that I drew this man into the world of fishing."
- *saidai* combines the kanji for "most" and "large" → "greatest."
- *misutēku* is a katakana rendering of English "mistake."
- *n* is a contraction of the explanatory *no*, and *ja nakarō ka* is an equivalent of *ja nai deshō ka*, "isn't it perhaps/probably so?" or, "I wonder if it isn't so."

きょうは忙しいところ時間をさいていただいきましてどうも……
いやなんのなんの。
68
食べやんせ〜食べやんせ〜
食べよかなそれともチョチョンとからかって〜遊ぼかな〜〜
74
心おきなくおくつろぎください。
69
例の余興もちゃんと用意してありますから……
70
ほっあれを!?
ポンポン
71
まあ社長さんお久しぶりーっ!!
72
ではさっそく……
ペペン
73
な、なんスかあれ!!
75
釣り好きの社長が自分で作り出した遊びだよ。
76

68 **Sasaki**: *Kyō wa isogashii tokoro jikan o saite itadakimashite dōmo . . .*
today as-for busy place/situation time (obj.) cut up/set apart receive thank you
"Thank you so much for setting aside time to see us today amidst your busy schedule." (PL3-4 implied)

- *tokoro* is literally "place" but is often used more abstractly in idiomatic expressions; following an adjective it can make an expression meaning "under/amidst (the condition described)."
- *saite* is the *-te* form of *saku*, literally meaning "cut up/cleave," but, when speaking of time, meaning "spare/find/set aside (time)."
- *itadakimashite* is the formal *-te* form of *itadaku* ("receive" — polite); *itadaku* after the *-te* form of a verb can be literally translated as "receive the favor of (the action)."
- *dōmo* in this case is shorthand for the PL3-4 expression of thanks, *dōmo arigatō gozaimasu*.

Client: *Iya, nanno nanno.*
no not-at-all not-at-all
"Oh, no, not at all, not at all." (PL2)

- *nanno* is an interjection whose meaning can vary, but here it's like "not at all/it's nothing."

69 **Sasaki**: *Kokoro-okinaku o-kutsurogi kudasai.*
without reserve (hon.)-relax/unwind please
"Please make yourself at home and enjoy yourself." (PL4)

- *o-* is honorific and *kutsurogi* is from *kutsurogu* ("relax/unwind/be at ease"). *O-kutsurogi kudasai* is the PL4 equivalent of *kutsuroide kudasai*, "please relax/unwind."

70 **Sasaki**: *Rei no yokyō mo chan-to yōi shite-arimasu kara . . .*
the said entertainment also appropriately has been prepared because
"(Because) we've even prepared that same entertainment . . ." (PL3)

- *rei no* is used to refer to something both speaker and listener know about: "that thing I/you/we/someone did or spoke of before." Here we can think of it as implying "your favorite (entertainment)."
- *chan-to* in this context can be thought of primarily as adding emphasis, but it also carries with it some of the feeling of "as is necessary if we are to properly/appropriately entertain you."
- *yōi* = "preparations," and *shite-arimasu* is the PL3 form of *shite-aru*, combining *suru* ("do") and *aru* ("exist"). *Aru* after the *-te* form of a verb means the action has been done: *yōi suru* = "do preparations" → "prepare," and *yōi shite-aru/arimasu* = "has been prepared."

Client: *Ho! Are o?!*
"Oh? (You've prepared) that?" (PL2)

71 **Sound FX**: *Pon pon* (effect of clapping hands to summon the entertainers; applause would be *pachi pachi*)

72 **Geisha**: *Mā, Shachō-san, o-hisashiburi—!*
(exclam.) company president-(hon.) (hon.)-the-first-time-in-a-long-time
"Well! Mr. President. We haven't seen you for awhile!" (PL4 implied)

73 **Accompanist**: *Dewa sassoku . . .*
well immediately
"Well then, (let's begin) right away." (PL4 implied)

Sound FX: *Pepen* (twangy sound of the *shamisen*, a 3-stringed instrument played with a large plectrum)

74 **Song**: *Tabeyanse—, tabeyanse—.*
please eat please eat
Please have a bite, please have a bite.

Tabeyo ka na, soretomo chochon-to karakatte— asobo ka na—
will eat shall I? or/or instead (cutting/poking/clapping FX) tease/play with-and will play shall I?
Shall I take a nibble? Or shall I just poke at it and tease it and play with it instead?

- the song and dance represent a trolling fisherman and a capricious fish. *Tabeyanse* is a pre-modern command/request form of *taberu* ("eat") no longer in general use. This first line is apparently the fisherman's. *Tabeyo* is a shortened *tabeyō*, the form of *taberu* showing will/intent. The second line is apparently the fish's.
- *cho(n)chon* represents sounds/actions repeated lightly and easily, such as the sound of wooden clappers, chopping something on a cutting board, and "dotting" kana with two dots. Here it seems to represent a fish "nudging/tugging at" the bait on a hook. Adding *-to* makes it an adverb, so *chochon-to* is like saying "with a *chochon*/in a *chochon* manner," and *chochon-to karakatte asobo ka na* could more literally be rendered, "Shall I play with it by teasing it with a *chochon* action."

75 **Hamasaki**: *Na, nan su ka, are!?*
wh-what is it? that
"Wh-what's that?" (PL2)

(continued on following page)

あ
それ
それ！
77
食べ
やんせー
食べよかな
よそおかな
78
キミ、
我々は
接待係!!
はあ
81
この場を
シラケ
させたら
おシマイ
だぞ。
82
イジジジ
ギュッ
80
バッカ
みたい
……
79
佐々木君。
83
ハイッ
84
はー
よいしょ!!
食べよかね
食べずに
チョンチョンと
逃げよかね
ホホホ
ワッハッハ
85
あの
無器用な
課長が……
86
よーし
課長ひとりを
道化には
しないス!!
87

(continued from previous page)

76 **Sasaki**: *Tsuri-zuki no shachō ga jibun de tsukuridashita asobi da yo.*
lover of fishing (=) company president (subj.) by himself made up play/game/entertainment is (emph.)
"It's a song and dance the president who loves fishing made up himself." (PL2)

- *-zuki*, from *suki* ("liking/fondness" — *s* changes to *z* for euphony), is used as a suffix to make a word meaning "lover of [something]."
- *no* between the two nouns (*tsuri-zuki* and *shachō*) in this case indicates that they are the same thing: "the company president who is a lover of fishing" → "the company president who loves to fish."
- *tsukuridashita* is the past form of *tsukuridasu*, ("make up/create/invent"), which is a combination of *tsukuru* ("make") and *dasu* ("put/take out").
- *tsuri-zuki no shachō ga jibun de tsukuridashita* is a complete thought/sentence modifying *asobi* (noun form of *asobu*, "play/amuse oneself").

77 **Client**: *A sore sore!*
"A-hey-hey!" (PL2)

- *sore sore* is used in many traditional folk songs as a "call/shout" to be raised between verses.

78 **First Geisha**: *Tabeyanse—*
"Please have a bite —"

2nd Geisha: *Tabeyo ka na, yosoo ka na*
will eat shall I? quit/forgo shall I?
"Shall I take a nibble? Shall I pass it up?" (PL2)

- *yosoo* (normally spelled よそう *yosō*) is the form of *yosu* ("quit/not do/forgo") that shows will/intent.

79 **Hamasaki**: *Bakka mitai*
fool/idiot is like
"It's idiotic." (PL2)

80 **FX**: *Gyu!* (effect of pinching him hard)

Hamasaki: *Ijijiji* (variation of *itatata*, from *itai*, an exclamation of pain)

81 **Sasaki**: *Kimi, wareware wa settai-gakari!!*
you we/us as-for in charge of entertaining
"Hamasaki (be quiet)! We're the ones doing the entertaining!" → **"Shh! We're the hosts!"** (PL2)

Hamasaki: *Hā*
"Uhhh." (PL3)

- *-gakari* is from *kakari* (*k* changes to *g* for euphony), which refers to the person/group in charge of a particular task.

82 **Sasaki**: *Kono ba o shirake-sasetara oshimai da zo.*
this place/occasion (obj.) chill/spoil the end is (emph.)
"If we spoil the party, we're finished." (PL2)

- *shirake-sasetara* is from *shirakeru* ("[a mood] is spoiled/becomes chilled"). *Shirake-saseru* = "allow/cause to be spoiled/chilled" → "spoil/chill," and *shirake-sasetara* = "if [I/you/we] spoil/chill [the mood]."

83 **Client**: *Sasaki-kun.*
"Sasaki!" (PL2)

84 **Sasaki**: *Hai!*
"Yes Sir!" (PL3)

85 **Sasaki**: *Ha yoisho!! Tabeyo ka ne. Tabezu ni chonchon-to nigeyo ka ne*
(interj.) (interj.) will eat shall I? without eating lightly/nimbly will run away shall I?
"Okay now, shall I take a nibble? Shall I not and nimbly run away?" (PL2)

- *ha* is a kind of audible "catching of breath," in order to fill the beat; *yoisho* normally is an interjection used when moving something, especially something heavy, but it also occurs frequently in traditional folk songs with no meaning other than to fill the beat.
- *ka ne* means the same thing as *ka na*, but would be used mostly by older male speakers.
- for a fish, *chonchon-to* as a modifier for *nigeyō* (from *nigeru*, "run away") implies "with a couple of light/quick flicks of my fins."

Sound FX: *Ho ho ho* (feminine laughter)

Client: *Wahhahha*
"Ah hah hah hah!" (boisterous laugh)

(continued on following page)

チョコンと
アタリが
ありやした
88
ハ、
ヨイショ
食べよかなん
食べずに
チョチョンと
逃げよかね
ワッハッハ
ワッハッハ
89
社長は上機嫌……
自ら銀座に繰り
出そうといい出し
ました。
90
ワッハッ
ハッハ……
91
イヤーッ
愉快じゃった。
ドサッ
92
と、ここまでの接待は大成功
だったのですが……
93

(continued from previous page)

86 **Hamasaki**: あの 不器用な 課長 が . . .
Ano bukiyō-na kachō ga . . .
that clumsy/awkward section chief (subj.)
"My clumsy boss is . . ." (PL2)

- he is impressed by the lengths to which his boss is going — jumping right in, in spite of his clumsiness.

87 **Hamasaki**: よーし 課長 ひとり を 道化 にはしないス!!
Yo—shi. Kachō hitori o dōke ni wa shinai su!!
all right section chief one person/alone (obj.) clown/buffoon will not make
"OK, I won't let my boss be the only clown." (PL2)

- *kachō hitori* = "the section chief alone"
- . . . *ni suru* is an expression meaning "make (something) into . . . ," and . . . *ni shinai* is the negative form of the expression: "not make into," or, as in this case, "not let be." *Wa* adds emphasis.

88 **Geisha**: チョコンと アタリ が ありやした
Chokon-to atari ga ariyashita.
(small action FX) hit/strike (subj.) had/existed/there was
"I got a little nibble."

Hamasaki: ハ、ヨイショ 食べよ かなん
Ha yoisho, tabeyo ka nan.
(interj.) (interj.) will eat shall I?
"Okay now, shall I take a nibble?"

Sasaki: 食べずに チョチョンと 逃げよ かね
Tabezu ni chochon-to nigeyo ka ne
without eating lightly will run away shall I?
"Shall I not and lightly run away?"

- *ariyashita* is a corruption of *arimashita*, the PL3 past form of *aru* ("exists/there is").
- *ka nan* is simply another variation of *ka na*.

89 **Client**: ワッハッハ ワッハッハ
Wahhahha Wahhahha
"Ah hah hah! Ah hah hah!" (boisterous laugh)

90 **Narration**: 社長 は 上機嫌。 自ら 銀座 に 繰り出そう と いい出しました。
Shachō wa jōkigen . . . Mizukara Ginza ni kuridasō to iidashimashita.
company president as-for good humor by himself (place) to let's go out as group (quote) suggested
The president was in high spirits. He himself came out with the suggestion that they all go to Ginza together. (PL3)

- *kuridasō* is the form of *kuridasu* ("go/turn out as a group") showing will/intent ("I'll /let's").
- *iidashimashita* is the PL3 form of *iidasu*, from *iu* ("say") and the suffix *-dasu* ("begin -"), so it is literally "began to say [let's go]"; but *iidasu* often has the meaning of "suggest/come out with a suggestion."

91 **Client**: ワッハッハッハ
Wahhahhahha
"Ah hah hah hah!"

92 **Client**: イヤーッ 愉快 じゃった。
Iya—! yukai jatta.
no/oh enjoyable was
"Boy, that was fun!" (PL2)

- older speakers, especially males, often substitute *ja* for *da* ("is/are") and *jatta* for *datta* ("was/were"). These are also the usual forms in some local dialects.

Sound FX: ドサッ
Dosa! **Thud** (effect of plopping himself down on the seat)

93 **Narration**: と、 ここまで の 接待 は 大成功 だった のです が . . .
To, koko made no settai wa daiseikō datta no desu ga . . .
(quote) here as far as of entertainment of clients as-for huge success was (explan.) but
Thus, the evening up to this point was a great success, but . . . (PL3 implied)

- using a quotative *to* at the beginning of the sentence works something like English "thus/in this way," referring back to all that has been presented so far as being the detailed content of the next mentioned action/event. *To* is called "quotative" because it most commonly marks the content of what was said or thought (. . . *to itta*, . . . *to omotta*), but it can also mark the content of other actions — such as the present *daiseikō datta* ("was a huge success").

. . . to be continued in the next issue of MANGAJIN

赤ちゃん	*akachan*	baby/babies
美容院	*biyō-in*	beauty parlor
不器用な	*bukiyō-na*	clumsy/awkward
病院	*byōin*	hospital
病気	*byōki*	sickness
知識	*chishiki*	knowledge/learning
聴診器	*chōshinki*	stethoscope
大事な	*daiji-na*	important
大成功	*daiseikō*	huge success
大胆な	*daitan-na*	bold/fearless
代用品	*daiyō-hin*	substitute (item)
団塊の世代	*dankai no sedai*	baby boom generation
ダラダラ	*daradara*	sluggishly → endlessly
出来映え	*dekibae*	workmanship/execution
電器	*denki*	electrical appliance(s)
道化	*dōke*	buffoon(ery)/clown(ing)
営業マン	*eigyō-man*	salesman/businessman
エイズ	*eizu*	AIDS
不公平	*fukōhei*	unfairness/unfair
二日酔	*futsukayoi*	hangover
冬	*fuyu*	winter
ゴミ	*gomi*	trash/garbage
豪勢	*gōsei*	luxury/luxurious
はっきり	*hakkiri*	clear(ly)/plain(ly)
話	*hanashi*	conversation/talk
非常口	*hijōguchi*	emergency exit
比較する	*hikaku suru*	compare
ひと目ボレ	*hitomebore*	love at first sight
豊富な	*hōfu-na*	plentiful/bounteous
本日	*honjitsu*	today (formal)
一家言	*ikkagen*	personal opinion
今どき	*imadoki*	present time/nowadays
入/切	*ireru/kiru*	on/off [switch]
痛い	*itai*	painful
弱/中/強	*jaku/chū/kyō*	low/medium/high [setting]
時間の歪み	*jikan no hizumi*	time warp
事故	*jiko*	accident/incident
自転車	*jitensha*	bicycle
冗談	*jōdan*	joke
如才ない	*josai nai*	adroit/shrewd
準備	*junbi*	preparations
渋滞	*jūtai*	traffic jam
家畜	*kachiku*	livestock/cattle
火事	*kaji*	fire/conflagration
感情	*kanjō*	feeling(s)/sentiment
閑散な	*kansan-na*	quiet
競馬	*keiba*	horse race(s)
結果	*kekka*	result/outcome
剣悪な	*ken'aku-na*	perilous/threatening/stormy
建設会社	*kensetsugaisha*	construction company
貴重な	*kichō-na*	precious/valuable
消える	*kieru*	disappear/fade away
興奮	*kōfun*	excitement
くだらない	*kudaranai*	trifling/worthless/foolish
比べる	*kuraberu*	compare
繰り出す	*kuridasu*	go out as a group
くつろぐ	*kutsurogu*	relax/unwind/be at ease
競争する	*kyōsō suru*	race/compete
招く	*maneku*	invite
マツリ	*matsuri*	tangle *(n.)*
見出し	*midashi*	headline/caption
未来	*mirai*	(the) future
見付ける	*mitsukeru*	discover/find
みっともない	*mittomonai*	unseemly/disgraceful
向こう側	*mukōgawa*	other side/opposite side
和やかな	*nagoyaka-na*	mild/harmonious
なぐる	*naguru*	hit/beat
慣れる	*nareru*	become accustomed to
なる	*naru*	become
苦手	*nigate*	weak point/lack of aptitude
逃げる	*nigeru*	run away/escape
日誌	*nisshi*	diary
伸びる	*nobiru*	expand/spread/grow
思いきって	*omoikitte*	boldly/daringly
押える	*osaeru*	press down
恐ろしい	*osoroshii*	fearsome/dreadful
列車	*ressha*	train *(n.)*
留守番電話	*rusuban denwa*	answering machine
誘う	*sasou*	invite
指示	*shiji*	instructions/directions
真空	*shinkū*	vacuum
舌	*shita*	tongue
職場	*shokuba*	workplace
商店街	*shōtengai*	shopping district
出火する	*shukka suru*	(fire) breaks out
瞬間	*shunkan*	moment/instant
終点	*shūten*	terminal (station/stop)
遭遇	*sōgū*	encounter *(n.)*
住みか	*sumika*	dwelling/residence
台湾	*Taiwan*	Taiwan
転送	*tensō*	(telephone) call forwarding
飛び越える	*tobikoeru*	leap over
時	*toki*	time *(n.)*
得する	*toku suru*	benefit/profit *(v.)*
隣に	*tonari ni*	next to
通勤時間	*tsūkin jikan*	commuting time
つく	*tsuku*	be attached to/come with
作り出す	*tsukuridasu*	make up/create/invent
釣り	*tsuri*	fishing/angling
腕時計	*udedokei*	wristwatch
売り込む	*urikomu*	sell/make a sales pitch
ワイドショー	*waidoshō*	talk & variety (TV) show
焼き金	*yakigane*	branding iron
呼ぶ	*yobu*	call/summon
余興	*yokyō*	entertainment
有名な	*yūmei-na*	famous

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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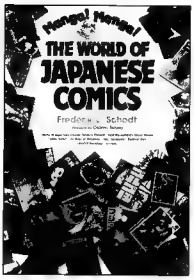

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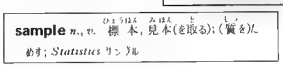

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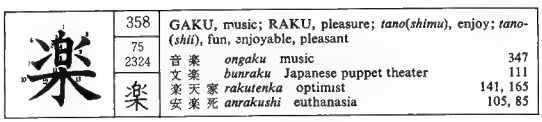
358
75
2324
GAKU, music; RAKU, pleasure; tano(shimu), enjoy; tano-(shii), fun, enjoyable, pleasant
音楽 ongaku music 347
文楽 bunraku Japanese puppet theater 111
楽天家 rakutenka optimist 141, 165
安楽死 anrakushi euthanasia 105, 85

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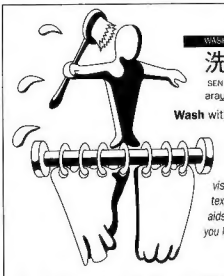

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